OCTOBER 8, 1990
AUGUST 22, 1992
OCTOBER 1, 1991
This catalogue and exhibition reflect the commitment on the part of the Kent State University Art Gallery to documenting the work of innovative, contemporary artists, especially those with an Ohio connection. Although Cook, Ergazos, and Greenwald grew up in Ohio, received a B.F.A. degree from Kent State University, and are now living and working in Los Angeles, their art is significantly different in style and sensibility. Each artist embraces different artistic sensibilities and material interests; yet they all reflect the diversity in form and style which characterizes the art scene in America.

This project represents the collaborative support and collaboration of many individuals, first and foremost the generous support of the Ohio Arts Council. Other thanks go to William Quinn, provided additional support, and to Paul O'Keefe who served as guest curator. This project also reflects the energy and input of every member of the Art Gallery.

A special thanks are given to the artists Mark Ergazos for their patience and collaboration while working with them.

Terry J. Smith Director
School of Art\n
Kent State University

APRIL 3, 1996
Special Thanks to:

Paul O'Keefe
Fred T. Smith
The James Michener Foundation
and the Faculty and Staff at
Kent University
without whose support this catalogue
would not have been possible.

Color Photography Julio Estrada except for page 14; Elliot Photography
Black & White Photography Frederick Nilsen, except for page 8; Annelizabeth Wells
Design Jane Hart
Printing S&P Printers, Culver City, California
This catalogue and exhibit reflect the commitment on the part of the Kent State University of Art Gallery to documenting the work of innovative contemporary artists, especially those with an Ohio connection. Although Greenwald, Cook, and Ergazos grew up in Ohio, received a B.F.A. degree from Kent State University, and are now living and working in Los Angeles, their art is significantly different in style and sensitivity. Each artist embraces different aesthetic sensibilities and material interests; yet they all reflect the diversity in form and style which now characterizes the art scene in America.

This project represents the enthusiastic support and collaboration of many individuals. First of all, I greatly acknowledge the generous support of the Ohio Arts Council. The School of Arts and its director, William Quinn, provided additional support. I am also deeply indebted to Paul O'Keeffe who served as guest curator and in this capacity provided the energy and impetus necessary for keeping the project on track.

A special thanks to LouAnne Greenwald, Colin Cook and Mark Ergazos for their patience and cooperation. It has been a great pleasure working with them.

Fred T. Smith Director
School of Art Galleries
Kent State University
Kent State awarded its first masters degree in art in 1936, some thirty years before any of the artists in this show were born. Indeed, it was around the time that Colin Cook, Mark Ergazos and LouAnne Greenwald were ushered into the world that the world of art schools radically changed. The 1960s witnessed what has so far been the largest jump in the number of art degrees conferred in the U.S., from roughly 14,000 in 1961 to 42,000 in '71. Behind such numbers lies a shift in the way the relationship of schools to art was conceived. It used to be commonly understood that the only place in the nation where one could learn how to become an artist was in New York, by making weekly visits to the Met and cruising Greenwich Village to soak up the vibe. Since the '60s, not only have artists been produced mainly in schools, but their work has come to reflect the university environment, with its easy-to-access A/V equipment and different media labs, not to mention the daunting specter of theory manifested in class reading lists and the student bookstore.

In the broadest sense, what Cook, Ergazos and Greenwald could be said to represent, despite their profound differences, is not a native Ohio sensibility but rather an approach to art-making influenced by the art school apparatus, which marks not just their work but the entire contemporary art scene in general. For whatever reasons, right now a majority of the most respected art schools in the country are located in Southern California: Art Center and CalArts (where Ergazos received his masters last year), UCLA (Cook's recent alma mater), USC (Greenwald's), UC Irvine and UC San Diego are all luring top graduate students from across the U.S. into an orbit around Los Angeles. Shows just like this one, featuring three local undergrads now based in L.A., could be mounted on numerous campuses from Rhode Island to Minneapolis to Denton, Texas. Of course, a considerably larger show—and this is the standard L.A. lament—could be organized around artists once stationed in L.A. who are now cruising Soho, in hot pursuit of that still precious vibe.

Quite a different vibe radiates from the L.A. exhibition space known as Three Day Weekend, where Mark Ergazos showed his work a few years back. Operated by artist Dave Mueller out of his L.A. loft, Three Day Weekend uses holidays as an occasion for mounting exhibitions; Labor Day 1994 was allocated to Ergazos, who hung some photographs of himself whacking golf balls with a three iron off Mueller's roof. Cover sleeves of various Bob Dylan albums also lined the walls. Other works were harder to isolate, especially at the crowded reception; they included a small plastic wading pool filled with ice and bottles of Lucky Lager beer, and a stack of poster-size cardboard "announcements" that appropriated the Lucky logo to spell out the words "Labor Day Weekend." It would be too easy to sum up Ergazos's work as an example of appropriation art, although the evidence is all there; the emphasis on such recreational activity as golfing and record collecting, the creative act as re-creation.

The problem is that appropriation art usually aims at passing judgment on the thing appropriated. In stark contrast, Ergazos scrupulously banishes from his work anything declarative, any readymade statements and conclusions—his interests lie in a completely different realm of experience, one in which thought and action remain provisional and indeterminate.
Here spacing-out intersects with extreme concentration. Besides golf, Ergazos often finds source material in such phenomena as conversations and interviews, which also exhibit a game-like give-and-take quality. As in a game, every element Ergazos adds and decision he makes seems to both clarify the work's other elements and to enhance their indecisive, precarious role. Meaning never seems nailed down, but rather is made to continuously perform, much like the pinball in an arcade game, all the more fun the longer it's kept in play.

Playfulness is a much more overt theme in Colin Cook's work. Coming from a background in photography and performance, Cook takes up sculpture as a vehicle for smuggling representation, narrative and metaphor into the 3-D world of real objects. His wall reliefs and free-standing figures appear on the verge of animation, which adds to both their charm and their hint of danger. The work lingers midway between fantasy and bodily fact, between the pictorial lyricism of doodling and the nuts-and-bolts of anatomical hardware. Allusions abound—to stuffed animals, natural forms—but it's by referencing the body's interior that the fantastic and the real meet in Cook's art. The inside of the body is a material fact all of us deal with every second of our lives, and yet it's a fact we can never own up to; it remains in the shadows, aligned with the unspeakable and the unconscious, erupting into view only as horror-film spectacle. Cook's uncanny forms seem caught in this dual recognition: they're at once familiar and taboo, matter-of-fact and surreal.

Proceeding to LouAnne Greenwald's work requires making a hairpin turn—her investigation is perhaps the inverse of Cook's, a search for an interior, private nature of the self that ends up uncovering only a series of representations, a long line of popularized conceptions of the feminine essence. Greenwald's artwork is made up of the material residue of this investigation: drawings of her as an artist's model, photographs of her adopting boudoir poses, friends' descriptions of her personality, chronicles of her dreams and daily activities. But she often adds to this archive mediated forms of personal disclosure other than her own, i.e. love songs and personals ads. The result is a telling and poignant demonstration of how the most elaborate scrutinizing of one's identity only seems to hasten its slipping away into the stream of conventionalized images and narratives that make up the public realm. Telling and poignant because it's a search for a feminine identity, and because, given our patriarchal culture, the only semblance of a centered subjectivity lies not within that stream of narratives and images but on its either sides, in the form of the male gaze that stands as both its sole author and audience.

The diversity of approaches taken by Greenwald, Cook and Ergazos certainly refutes any attempt to fit them into a single camp, especially a regional one. Their art doesn't reflect Los Angeles anymore than it does Kent. Or perhaps it reflects both. Although the artworld has not grown all that much larger over the past few decades, it has become more decentralized, fluid and dispersed. Indeed, if a map were drawn of it, it would look something like a network of college towns.

Lane Relyea
Colin Cook

*Untitled* 1995

fiberglass, plasticine, pigment

20 x 16 x 14 inches
Colin Cook

*Untitled* 1994
hydrocal, sculpey, pigment
22 x 30 x 30 inches
Colin Cook
*Untitled 1995*
plumbing pipe, sculpey, resin, bondo, epoxy resin
60 x 78 x 72 inches
Colin Cook
Test Portrait, Ludicrous Action
with Four Heads and Some Lumps 1996
four mounted color photographs
32 x 40 inches
Mark Ergazos
*The Downtown Series* 1994
color photograph
16 x 20 inches
Mark Ergazos

Specific Albums 1995

vinyl, cardboard

12 1/2 x 37 1/2 inches
Mark Ergazos

*Pat Garret and Billy The Kid* 1995
silkscreened aluminum panels
laminated to multi-ply
30 x 85 inches
Mark Ergazos

Stadium View 1996

color poster

20 x 30 inches
LouAnne Greenwald
*Subject: Object #3 1994*
boudoir portrait of myself
10 x 8 inches
LouAnne Greenwald
Subject: Object #2 1995
artist's drawing of myself
24 x 18 inches
Short, stout, crosseyed, young man with glasses. Tries several views, finally coming close and kneeling on floor to take picture.

LouAnne Greenwald
Subject: Object #1 1994
polaroid with text
7 x 5 inches
LouAnne Greenwald

Modeling 1995

Polaroids

36 x 31 inches
COLIN COOK

1968 Born in Warren, Ohio

Education
1994 MFA, University of California at Los Angeles
1990 BFA, Kent State University, Kent, Ohio

Group Exhibitions
1996 Documenta, Curated by Bill Radawec, Huntington Beach Art Center, California
1995 December Twentieth, Richard Heller Gallery, Los Angeles, California
1994 Gramercy International Art Fair, Tri Gallery, Chateau Marmont, Los Angeles, California
     Figuratively Speaking, Jan Abrams Gallery, Los Angeles, California
1993 Mr. Serling's Neighborhood, (Curated by Tom Patchett)
     Christopher Grimes Gallery, Los Angeles, California
1992 A Small Show, 1529 Wellesley, Los Angeles, California
     Rosamund Felsen Clinic and Recovery Center, (Curated by Ralph Rugoff)
     Rosamund Felsen Gallery, Los Angeles, California
MARK ERGAZOS

1968 Born in Canton, Ohio

Education
1995 MFA, California Institute of the Arts, Valencia, California
1992-93 Otis/Parsons School of Art and Design, Los Angeles, California
1992 BFA, Kent State University, Kent Ohio

One Person Exhibitions
1995 Certain Works D-300 Gallery, California Institute of the Arts, Valencia, California
1994 Labor Day Weekend, Three Day Weekend, Los Angeles, California
1991 BFA Exhibition, Kent State University, Kent Ohio

Group Exhibitions
1996 Things That Quicken the Heart, Media Art, Copenhagen, Denmark
1995 Rezone, DiverseWorks, Houston, Texas
1994 L.A. Mail, Jose Freire Fine Art, New York
1993 Otis/Parsons School for Art and Design, Los Angeles, California
1991 Joint Venture, Cleveland Institute for Contemporary Art, Cleveland, Ohio
LOUANNE GREENWALD

1965 Born Akron, Ohio

Education
1996 MFA, University of Southern California, Los Angeles, California
1991 BFA, Kent State University, Kent, Ohio

One Person Exhibitions
1995 *look at me*, Post, Los Angeles
1994 *Skinned*, 1529 Wellesley, Los Angeles

Selected Group Exhibitions
1996 *The Artist as Subject and Object*, Cerritos College Art Gallery, Norwalk, California
  *love and death and all that*, Galerie H.S. Steinek, Vienna
1995 *Self Portrayal*, Post, Los Angeles
1994 *domestic setting at the Lobby Gallery*, New York
1993 *LouAnne Greenwald, Holly Wilder*, Foodhouse, Santa Monica, California
  *(Mal)Function*, Ruth Bloom Gallery, Santa Monica, California
  *The New Vulgarians*, curated by Eric Susyne, Cleveland State University Art Gallery, Cleveland
1992 *A Sense of Self*, Spaces, Cleveland
  *Tattoo*, curated by Bennett Roberts, Foodhouse, Santa Monica, California
1990 *The May Show*, Cleveland Museum of Art, Cleveland
  *New Perspectives*, Cleveland Center for Contemporary Art, Cleveland
  *Out of Winter*, a collaboration with William Radawec, Millworks Gallery, Akron, Ohio
1989 Shimane University, Matsue, Japan

Selected Bibliography
1996 "Emerging Artist Profile", *Coagula* #20, February/March
Elizabeth Converse, "Possible Identities", *Artweek*, May 19
Joe Jarell, "Los Angeles, California Reviews", *Sculpture*, July-August
Amelia Jones, "Taro Chiezo, Michael Cohen, LouAnne Greenwald, Charles Labelle, and Marie Lafia", *Artforum*, October
Tobey Crockett, "LouAnne Greenwald at 1529 Wellesley/domestic setting", *Art in America*, December

Exhibition Catalogues
1992 "Sense of Self", Staff, Spaces Gallery
1993 "The New Vulgarians", Eric Susyne