

SPACES

THE RESOURCE AND PUBLIC FORUM FOR ARTISTS WHO EXPLORE AND EXPERIMENT

20 | BREAKING
16 | NEW
GROUND



HELLO!

BOARD PRESIDENT THOMAS STARINSKY

Wow, 2016, what a year. I don't think we could have packed more into 365 days. It was the year that, with your support, we purchased and built a new home for the SPACES community. This major feat coincided with another year of thought-provoking art and dialogue. From an exploration of the geological moment when salt deposits formed under Lake Erie, to a suite of exhibitions dedicated to the political process running concurrent with the Republican National Convention, the artists supported by SPACES challenged our perception of the world around us. We relocated to our new home without skipping a beat on world class programming and community outreach.

2016 will be remembered as the year we started a new chapter in the SPACES story. As we turned out the lights on Superior Viaduct in November, I thought about what made SPACES what it is today. When I ask people about their involvement throughout the years, everyone speaks about the same thing: people. SPACES evolves with the connections we create each time we step inside.

In our new home on Detroit Avenue we will forge new partnerships and expand the presence of SPACES. But, we will always be anchored by a group of artists who set out in 1978 to make a space where art thrives.



EXECUTIVE DIRECTOR CHRISTINA VASSALLO

Artists, now more than ever, help pave the way for discussion, discovery, and mutual understanding. Through 14 major projects and almost 150 events, our work in 2016 extended opportunities to an even broader scope of voices while engaging our audience members on the issues most relevant to art and contemporary life.

While we were presenting some of our most critically acclaimed exhibitions and taking our outreach initiatives beyond the walls of SPACES, we also closed on the purchase of our new home. Breaking ground in the historic Van Rooy Coffee building is the physical manifestation of our reoriented focus on expanding the impact of SPACES. This real estate acquisition, renovation, and relocation has laid the groundwork for us to better serve artists and audiences in Cleveland and beyond.

When we open our doors in 2017, the new SPACES will be a commons for art, ideas, and participation. Come say hello!



HIGHLIGHTS

SPACES supported **6** SWAP residency projects, **5** R&D exhibitions featuring **58** artists' works, and **4** Vault presentations with **31** contributors. Demographics for these artist-driven programs were: **44%** men, **56%** women; **40%** people of color; **35%** local, **47%** national, **18%** international artists.

3 artist projects that made their debut at SPACES this year traveled to venues in NYC, Portland, and Brussels.

We presented **150** events with **567** cultural producers, including film screenings, studio visits, artist talks, field trips, and panel discussions.

Over **5,600** visitors engaged with our events and exhibitions at SPACES and at sites throughout Cleveland, including Sculpture Center, BOP STOP at The Music Settlement, Transformer Station, and even the Cleveland Museum of Art's conservation lab.

The Kelvin Smith Library at Case Western Reserve University accepted over **120** boxes of SPACES archives that will be catalogued and made available to the public in 2017.

We closed out the year having raised almost **\$2 million** for our capital campaign fund, toward a total goal of **\$3.5 million**.

You may have read or heard about a SPACES project, artist, or event in over **60** press mentions this year, in media outlets like The Guardian, Hyperallergic, The Plain Dealer, CBS This Morning, PBS NewsHour, and NPR's All Things Considered.

DON'T TAKE OUR WORD FOR IT...

"With high ceilings, a rough-and-ready concrete floor and track lighting that produces a warm, even glow, the nonprofit gallery looks ready for action in the fourth location in its 38-year history. Most important, SPACES is poised to gain higher visibility across Northeast Ohio and to boost the Hingetown neighborhood on the near West Side as a place where the arts are spurring an urban renaissance." —Steven Litt, *SPACES ready to wow NEO art scene with renovated galleries in Hingetown*, The Plain Dealer (12/15/16)

"A city like Cleveland relishes the opportunity to be in the national spotlight, to show off its recent successes and transmit the 'upswing' narrative. In that context, projects like Vasudevan's and Sopko's are vital, giving us access to the underrepresented voices that would otherwise be lost." —Julia Christensen, *During the RNC, Two Art Projects Amplify the Voices of Ohio's Citizens*, Hyperallergic (7/19/16)



SPACES Groundbreaking 6/28/16, image courtesy of Douglas Paulson

NEW COMMISSIONS: SWAP



Roopa Vasudevan, *#Bellwether*, image courtesy of Jerry Mann Photography



Michela Picchi, *Tiger*, image courtesy of Pickled Pin-Up Photography



Theodoros Stamatogiannis, *I AM GOAT STAINS ON THE DOORS*, image courtesy of Jerry Mann Photography

NEW COMMISSIONS: SWAP

***I AM GOAT STAINS ON THE DOORS*, Theodoros Stamatogiannis (b. Greece; I. London, UK)**

Experimenting with roofing materials unavailable to him in the UK, Stamatogiannis created large sculptural works that stemmed from his architectural investigation of Cleveland's storefronts and the role they play in delineating public and private spaces. The works drew in viewers to contemplate their metaphorical references to shuttered storefronts and the impact of the financial crisis in Cleveland and internationally.

***#Bellwether*, Roopa Vasudevan (b. Cleveland Heights, OH; I. Brooklyn, NY & Shanghai, China)**

#Bellwether was a data collection project designed to dig deeper into the true political sentiments of the voting population of Ohio. Vasudevan collected Tweets related to 2016 US presidential candidates, from the first debates through the nomination conventions. Outcomes manifested as physical artifacts that co-opted the design language of the presidential campaigns, but represented how Ohio residents perceive them, rather than reflecting the candidates' curated messages. The artist then installed a disorienting visual timeline of the artifacts in the gallery, including campaign buttons, bumper stickers, t-shirts, and yard signs that often conflicted with the candidates' platforms.

***Public Displays of Data: Embodying our Digital Signatures*, Tim Schwartz (Los Angeles, CA)**

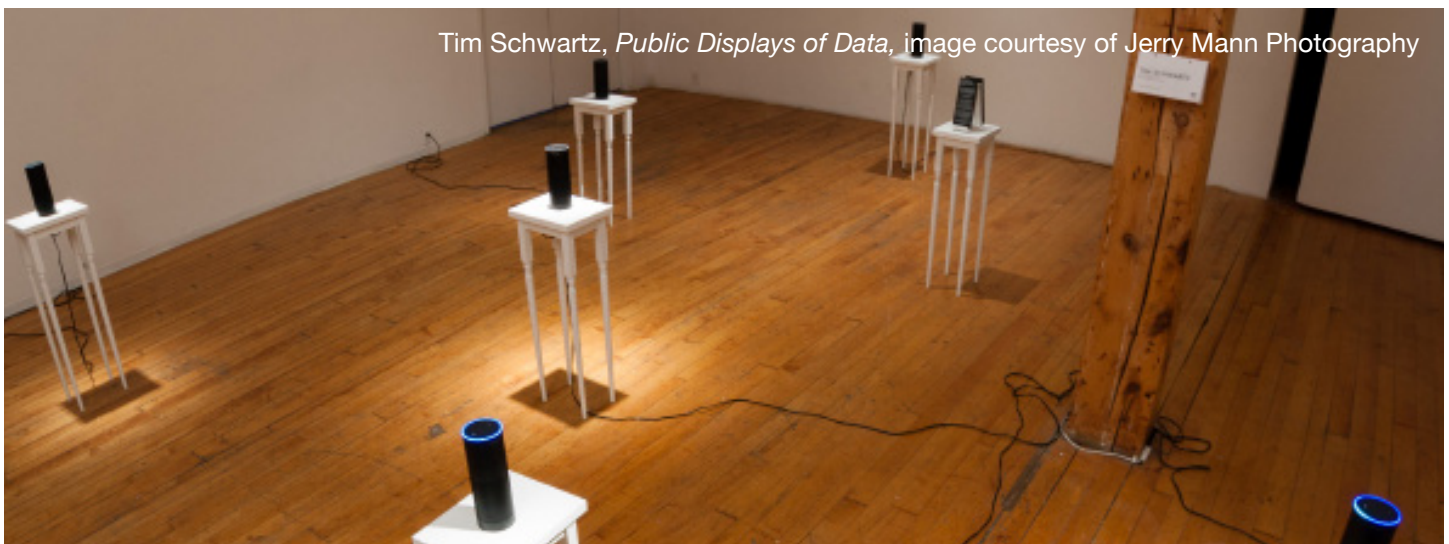
Two new works, *Data Transmissions* and *Echoings*, explored the value of personal data collected through our cell phones and internet-connected devices, what it looks like when it's publicly performed, and how our engagement with passive data-gathering machines may affect us. Schwartz juxtaposed letter-press printed images of people's self-submitted cell phone data in *Data Transmissions* with a chorus of Amazon Echoes reciting the reflections of five writers on living and interacting with Alexa for two weeks in *Echoings*.

***Creative Fusion*: Michela Picchi (b. Rome, Italy, I. Berlin, Germany) & Ryan Jaenke (Cleveland, OH)**

Through the Cleveland Foundation's Creative Fusion program, SPACES hosted Michela Picchi and Ryan Jaenke, as part of a cohort of six international artists and six local artists creating outdoor murals in Ohio City. This presented an opportunity for both artists to create the largest works of their careers.

***Art-Writer-In-Residence* Jillian Steinhauer (Brooklyn, NY)**

Steinhauer spent her four week residency researching how Cleveland artists understand—and how the city shapes—the way art and activism manifest here, in the lead up to the Republican National Convention. The resulting writing was published in multiple platforms: SPACES blog, The Guardian and Hyperallergic. She also recruited Cleveland-based writers to review area exhibitions on an ongoing basis.



NEW COMMISSIONS: R&D



NEW COMMISSIONS: R&D

***UNDERNEATH IS BEFORE*, Geologic Cognition Society (Cleveland, OH)**

UNDERNEATH IS BEFORE was a multi-sensory experience of a moment in geologic time when the massive salt deposits under Lake Erie were formed. The installation included a projection of lapping lake water; piles of shale and their anaerobic bacterial antecedent; 300 million year-old salt mined from beneath 2,000 feet of lake water; and a mineshaft experience, complete with sounds from a descent into the mine.

***The Fixers: Stories from a Greater Cleveland*, organized by Kate Sopko (Cleveland, OH)**

The Fixers was a collaborative artwork aimed at answering the hypothetical question of what residents involved in remaking the city would show delegates to the Republican National Convention, if given the chance. Sopko and a team of filmmakers (Robert Banks, Angela Beallor, Chelsie Corso, Tom Laffay, Elizabeth Press and Paul Sobota) produced six films—covering wraparound schools, public transit access, militarization of civilian policing, youth response to neighborhood violence, community-based nutrition and farm initiatives, and infant mortality—that were released serially through screenings and facilitated public dialogues. Host sites included SPACES, the Social Justice Institute of Case Western Reserve University, the Fifth Street Arcade, North Union Farmer's Market, and the Bop Stop.

***Freska on Politics*, Edward Freska (Cleveland, OH)**

SPACES hosted the first major showing of three decades of illustrations by political cartoonist Edward Freska. Over 150 illustrations poked fun at politics (and the figures behind them), and offered a historical counterpoint to the issues raised in the concurrent R&D and SWAP projects on view.

***Hidden Assembly*, curated by Yaelle Amir (b. Haifa, Israel, I. Portland, OR)**

Acknowledging that most production under capitalism is rendered invisible and that the global economy has further obscured the labor people perform, *Hidden Assembly* examined what it means to work in current times. The artwork communicated the uniquely precarious conditions resulting from outsourcing of manufacturing jobs and the rise of the service economy in the U.S.; unrecognized producers in the new digital economy; and creative activism that advocates for improved and regulated worker conditions in an age of global and unorganized labor. Participating Artists: Art Handlers Alliance (NYC), Joao Enxuto & Erica Love (NYC), Anna Gray & Ryan Wilson Paulsen (Portland, OR), Gulf Labor Artist Coalition (global), Betty Marin (Los Angeles, CA), Huong Ngo & Hong-An Truong (Chicago, IL), Laurel Ptak (NYC), Studio REV + Marisa Jahn (NYC), and Andrew Norman Wilson (NYC).

***The Hum*, Felix Kalmenson (Toronto, Canada)**

Mysterious images shot with acoustic cameras showed psychedelic visualizations emanating from Zug Island in Detroit, Michigan, while recorded testimonies of Windsor resident's theories about the source of a deep hum open up a series of narrative explanations for the visuals. The work was created in collaboration with Ryan Ferko, Parastoo Anoushahpour, and Faraz Anoushahpour and was displayed at Sculpture Center during the SPACES relocation to 2900 Detroit Avenue.



Geologic Cognition Society, *UNDERNEATH IS BEFORE*, image courtesy of SPACES

NEW COMMISSIONS: THE VAULT



NEW COMMISSIONS: THE VAULT

***g00g13 34r+h*, curated by Jessica Langley (Queens, NY)**

g00g13 34r+h explored concepts of space and terrain from a variety of perspectives. The title refers to Google Earth, and questions how we see and create an object, a place or a landscape. Participating artists: Leah Beeferman (Brooklyn, NY), Jerstin Crosby (Hampton Bays, NY), Julie Grosche (Richmond, VA/New York, NY), Ad Minoliti (Buenos Aires, AR), and Leslie Thornton (Providence, RI).

***Start Here. Finish Here.*, curated by Steve Rowell (Los Angeles) & Christina Vassallo (Cleveland)**

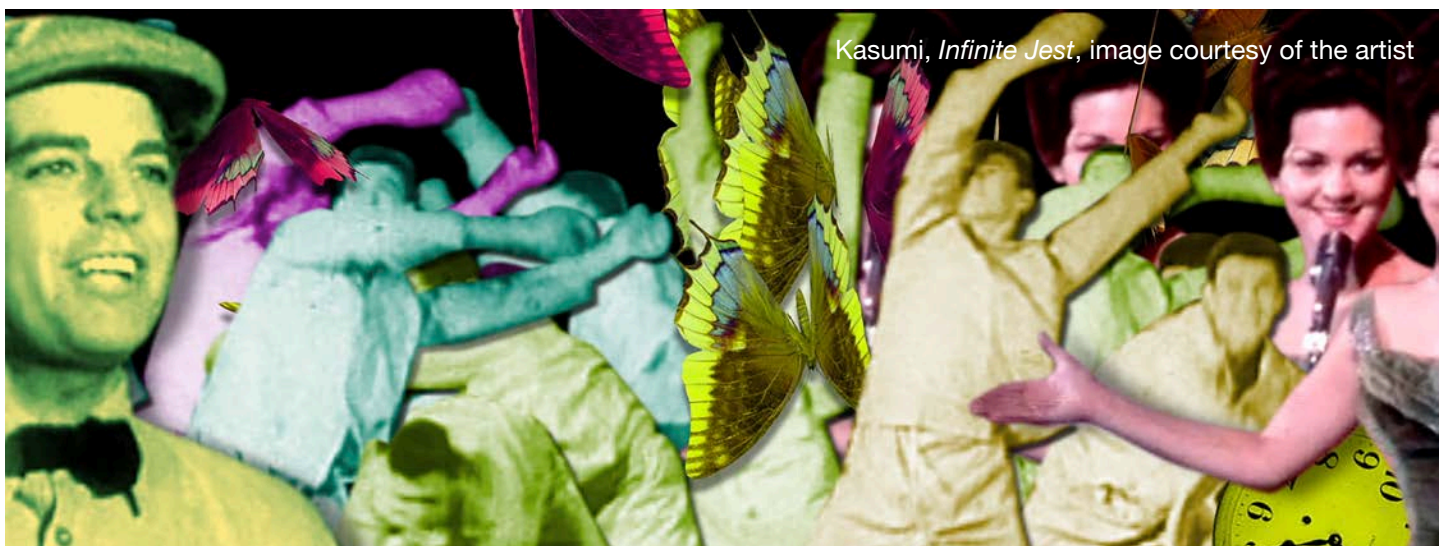
Start Here. Finish Here. was a collection of video works and documentaries that map complex political terrain and interrogate power, interspersed with political ads that present a time capsule of election cycles past. Representing both the voice of the people and the propaganda surrounding presidential candidates, this curated selection reflected the cynicism and hope that are equally abundant in the political process. *Start Here. Finish Here.* took its title from the ominous-sounding tagline of the Cleveland 2016 Host Committee for the Republican National Convention. Participating artists: Jim Finn (St. Louis, MO), Nora Ligorano & Marshall Reese (NYC), Sheryl A. Oring (Greensboro, NC), and Steve Rowell (Los Angeles, CA) in addition to actual attack ads and disinformation shorts.

***Moving Anthropologies*, curated by Rui Mourão (Lisbon, Portugal) & José Carlos Teixeira (b. Porto, Portugal, I. Madison, WI)**

Functioning as an allegorical moving prism, the visual essays in *Moving Anthropologies* traveled through diverse geographies that reflected on issues of memory, history, identity, otherness, and cultural difference. The presented works also shared some common characteristics: their structure as double/triple split screens, their use of anthropological methodologies, and their collaborative character. Participating artists: Maria Lusitano (Lisbon, Portugal and London, UK), Mónica de Miranda (Lisbon, Portugal), Rui Mourão (Lisbon, Portugal).

Build... Destroy... Build

Build...Destroy...Build... was a special presentation during our move to the new SPACES, and was visible from the street at 2900 Detroit Avenue before we officially opened to the public on January 14, 2017. Participating artists: Kate Gilmore (NYC), Kasumi (Cleveland, OH), Bram Myers (Cleveland, OH), Annika Sheaff (Shaker Heights, OH), Cigdem Slankard (Rocky River, OH), Joseph Strunk (Cleveland, OH)



Kasumi, *Infinite Jest*, image courtesy of the artist

CREATIVE ENGAGEMENT



Wash, Rinse, Repeat, image courtesy of SPACES



Cleveland Kids Convention, image courtesy of SPACES



Women Street Artists of Latin America. Art Without Fear book launch, image courtesy of SPACES

CREATIVE ENGAGEMENT

We made significant progress in developing long-term relationships with institutional partners to work with underserved communities at SPACES, and by meeting people where they are, at their locations.

CommunitySPACES

Through *CommunitySPACES*—a series of art exhibitions showcasing the great work our local culture, education, and health institutions are doing throughout Northeast Ohio—we featured 4 different organizations each week, as well as the artists and individuals they serve. Partners include: Center for Arts-Inspired Learning, Beck Center for the Arts, Rainey Institute, and BAYarts for Kid Art Week. Jewish Family Service Association & PLAN of NE Ohio, Inc., Art Therapy Studio, Louis Stokes Cleveland VA Medical Center, and Beech Brook for Art Therapy Week. Oberlin College, Kent State University, Cleveland Institute of Art, and Cleveland State University for NEO Student Art week.

Write, Rinse, Repeat

Write, Rinse, Repeat is an ongoing public art project in which community groups use SPACES' framework, support and resources to communicate their ideas in their neighborhoods. We completed the second iteration of this project in November 2016 by working with Bellefaire JCB's Social Advocates for Youth Coalition, comprised of 20 high school students, to create a temporary mural at Coit Road Farmers' Market, where residents of Cleveland's east side can access local food options.

Create It Forward: Realizing the Potential of Incarcerated Youth

SPACES organized monthly access for students of the Cuyahoga County Juvenile Detention Center to interactive art experiences provided by local, national, and international artists. SPACES also facilitated hands-on and discussion-based artistic activities presented at CCJDC by a network of Northeast Ohio nonprofit organizations, including Twelve Literary And Performance Arts Incubator, Zygote Press, and Art House. Developed by educator Melissa Marini Švigelj-Smith, in consultation with SPACES' Community Engagement Manager Michelle Epps, this partnership combines art-making, personal reflection, and student voice to increase self-awareness and connections to others. We worked with 13 - 15 male students, 17 - 18 years old, during each of the 11 classes.



Dread Scott, *A Man Was Lynched Yesterday*, image courtesy SPACES

2016 BY THE NUMBERS

85%	ALMOST \$51,000	65%	54%
INCREASE IN MEMBERSHIPS FROM 2015	PAID DIRECTLY TO ARTISTS	INCREASE IN CONTRIBUTIONS FROM INDIVIDUALS	INCREASE IN REVENUE FROM SPECIAL EVENTS

INCOME

Grants	\$312,695
Net Assets (grants booked in previous years, released in 2016)	\$49,508
Donations from Individuals	\$26,924
Donated Goods & Services	\$19,629
Special Events	\$53,934
Artwork Sales	\$25,422
Facility Income	\$3,967
Other	\$3,860

TOTAL OPERATING REVENUE	\$495,939
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EXPENSES

Occupancy	\$45,983
Administrative	\$38,914
Personnel	\$170,001
Program Services	\$241,041

TOTAL OPERATING EXPENSES	\$495,939
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THANK YOU, SUPPORTERS!

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Great Expectations: Westward Ho!, SPACES Annual Benefit, image courtesy of Jerry Mann Photography