ARTISTS ARCHIVES OF THE WESTERN RESERVE

Annual Report 2020
Presented at the Annual Members Meeting

May 7, 2021 5:00 p.m.

2020 Board of Directors

Stuart Pearl, President
Cris Drugan, Vice President
David Joranko, Treasurer
Lee Heinen Secretary

Philip Bautista
Stephen Bucchieri
Ryn Clarke
Kristi Cozez
Jocelyn Ruf,
Rota Sackerlotzky
John Sargent III

Mindy Tousley Executive Director
Megan Alves Marketing & Program Manager
Kelly Pontoni Registrar

Founder

David E. Davis (1920 - 2002)
Mission Statement

The Artists Archives of the Western Reserve is a unique archival facility and regional museum that preserves representative bodies of work by Ohio visual artists and through ongoing research, exhibition and educational programs, actively documents and promotes this cultural heritage for the benefit of the public.

Archived Artists

Margaret Arthur
Herb Ascherman Jr.
Harriet Moore Ballard
Lawrence Baker
Ruth Bercaw
Roy Bigler (1956 - 2014)
June Bonner (1919 - 2016)
Augusto Bordeloi
Paul-Henri Bourgiguion (1906 - 1988)
Ginna Brand
Denise Buckley
Samuel Butnik (1920 - 2004)
Marita Burger (1928 - 2006)
Shirley Aley Campbell (1925 - 2018)
John Clague (1928 - 2004)
Elaine Albers Cohen
David E. Davis (1920 - 2002)
Dexter Davis
Bette Drake
Bonnie Dolin
Wayne Dranin (1950 - 2001)
Anthony Eterovich (1916 - 2011)
Mary Lou Ferbert
Barbara Gillette
Dale Goode
Morton Grossman (1926 - 1988)
David Haberman
Gerte Hacker (1911 - 2000)
Lee Heinen
Miller Horns (1948 - 2012)
John Barlow Hudson
John Jackson (1955 - 2006)
William Martin Jean
Robert Jergens
Jennie Jones
Marvin Jones (1940 - 2005)
Ron Joranko (1935 - 2008)
Rebecca Kaler
David Kaplan (1915-2011)
Kestutis Kizevicius (1952 - 1997)
Terry Klausman
George Kocar
Suzan Kraus
Mark Krieger
Mario Kujawski (1944 - 2013)
Charlotte Lees
Michelangelo Lovelace (1960 - 2021)
Adele Marihatt (1945 - 2010)
Joseph McCullough (1922 - 2012)
Kathleen McKenna
Bea Mitchell
Gail Newman (1930 - 2008)
Elise Newman (1922 - 2018)
Ken Nevadomi
Algesa O'Sickey (1917 - 2006)
Joseph O'Sickey (1918 - 2013)
Jeannette Palsa
Patricia Zinsmeister Parker
Moses Pearl (1917 - 2003)
Stuart Pearl
Gloria Plevin
Arabella Proffer
Sid Rheuban (1924 - 2020)
Ingeborg Richter (1933 - 2020)
Bess Rodriguez Richard
George Roby (1936 - 2018)
Thomas Roese
Anita Rogoff (1919 - 2015)
Charles Salle (1911 - 2006)
Phyllis Seltzer
Newson Shewitz (1922 - 2014)
Kathy Skerritt
Phyllis Sloane (1921 - 2009)
Marvin Smith (1932 - 2006)
Jean Sommer
Marsha Sweet
Marilyn Szalay (1950 - 2012)
Judy Tacaks
Randall Tiedman (1949 - 2012)
Kathleen Totter (1931 - 2020)
Mindy Tousley
Nancy Underhill
Douglas Max Utter
Evelyn Svec Ward (1921 - 1989)
William Ward (1922 - 2004)
Roger Welchans
**President Stuart Pearl**

Pearl is a lifelong Clevelander whose love of his native city has informed his photography since he was a child. His photos have been included in juried exhibitions throughout Ohio. He has served on the AAWR Board since 2013 and was elected Vice President in 2016. He is the son of Archived Artist Moses Pearl.

**AAWR proudly announces its board members**

**Dave Joranko** has served on the board since 2011 and was formerly the Vice President and chair of the Legacy Committee. He is a retired partner from Ernst & Young LLP where he specialized in corporate and international taxation. He is also the son of Archived Artist Ronald J. Joranko.

**Secretary Lee Heinen** has been a member of the board since 2000. She serves on the Peer Review and the Legacy committees. Heinen is an Archived Artist whose work was chosen for display in the Ohio Governor's Mansion in 2016, and she was the recipient of an OAC Award for Individual excellence in 2017. Heinen was the former Gallery Coordinator for the In Town Club, and present coordinator for the Moreland Courts Gallery.

**Philip Bautista** is a lawyer and partner at Taft Stettinius & Hollister LLP, practicing in the areas of intellectual property and litigation. Phil advises both individuals and institutional clients on the management, protection, and licensing of their intellectual property. Bautista served previously as Treasurer and Board President.

**Jocelyn Ruf** is a retired former Key Bank Senior Executive and Line of Business Manager. She is a long time community activist and supporter of the arts, and is a member of the CMA Women’s Council, a member of the Intown club and the CMA Print Club. She currently serves on several philanthropic boards. She is a member of the AAWR Legacy Committee and the 2020 Chair of the Nominating Committee.

**Treasurer David Joranko**

**Thank You!**

to former board Vice President, Cris Drugan who left us early in 2021. We appreciate your service!
**Patricia Triggs** is a professional educator, formerly connected to the CMSD School System, as well as CSU. She is former President of the Urban League Guild of greater Cleveland and a proud charter member of CMA's Friends of African and African American Art where she serves on the board as the Events Coordinator. In 2019 Mrs. Triggs sat on the Steering Committee of the seenUNseen AAWR Exhibition.

**John Sargent III**

A board member since 2013, John is a working artist who was included in the 2013 Venice Biennial. His work is in collections both private and corporate throughout the U.S. Sargent is the recipient of an OAC grant for *Individual Artistic Excellence* for 2015. John is Chair of the Exhibition Committee and installs many of the AAWR shows.

**Rota Sackerlotzky** is the longest serving director on the AAWR board. She has served since 2008 and is part of the Legacy Committee as well as the Peer Review Committee. She is an art historian, writer, and curator who has been a great proponent of Ohio artists. She and Roger Welchans collaborated in producing the catalog of our Archived Artists, “The Archives Speaks” in 2014.

**Al Cowger** joined the board in the fall of 2020. He is the owner and President of his own law office and acts as legal counsel to small and medium size business, as well as a consultant relating to trademarks, copyrights, IP licensing and product development. He is the former Editor-in-Chief of the Canada-Us Law Journal, and the Editor of the CWRU Journal of International Law, as well as a published author.

**Stephen Bucchieri** graduated with a degree in Architecture from Pittsburgh's Carnegie Institute of Technology (now Carnegie-Mellon University) and he is the 1991 recipient of a Cleveland Arts Prize. Since the establishment of Bucchieri Architects in 1967, Stephen has produced award winning, modern work through a design process that draws inspiration from minimalist principles.

**Kristi Copez** is a self described artist advocate, poet, essayist, and ceramicist. Kristi holds a BA degree, Magna Cum Laude, from Ursuline College where she is currently pursuing an MA in Liberal Studies. She is a US Naval veteran and has a background in Practical Theology, conflict resolution, social justice, and experience leading or moderating workshops and panel discussions. As a working artist she aspires to inhabit congruent spaces of restoration, healing, & refuge.

**Ryn Clarke** is a visual artist, photographer and educator. Besides leading iPhone workshops around the country she also experiments with different photographic techniques both traditional and unusual. She is a past board President for the CMA Friends of Photography, and a Zone X Photography Representative for the Garden Club of America. She holds a B.F.A. from Marymount University and actively exhibits her work nationally and internationally.
AAWR Executive Director Mindy Tousley assumed the position of AAWR Executive Director in December of 2014.

She brings a unique set of skills and experiences to the Archives. She co-directed City Artists at Work for 17 years in Cleveland’s Campus Inc. District. Her career path as a part-owner of a Lakewood, Ohio gallery, specializing in regional artists, and ten year stint as Gallery Director for Harris- Stanton Gallery in Akron have given her contacts in the arts’ communities of Cuyahoga, Summit and Lorain counties. She has also worked as an independent curator and has art conservation experience. Tousley was the Secretary of the Northern Ohio Art Dealers Association for 3 years and coordinator of the 2014 ARTExpo. She is also a proud member of the CMA Print Club and an award winning practicing artist.

Megan giving a tour to Shaker Heights Students during Bold Statements

Marketing & Program Manager Megan Alves

Megan started her career at AAWR as a Collections Intern in January of 2016. She took over the duties of Gallery & Archives Coordinator in August 2016 and in 2020 her title was changed to Marketing and Program Manager. She graduated Oberlin College with a double major in Art History and Comparative Literature and possesses a wide variety of museum experience. She is passionate about the local arts community and has rapidly become a valuable asset to the Archives where she handles membership, social media, marketing and publicity, as well as designing and coordinating programming for exhibitions.
Collections Registrar

Kelly Pontoni is a graduate of the Cleveland Institute of Art, with a dual major in painting and printmaking. She began working for AAWR as a Studio in a School intern in June of 2018, remained part time through her last year at CIA, and took over fully as Registrar in June of 2019. She now helps with social media posts, installation of exhibitions, and curation of satellite exhibitions, including exhibitions at Moreland Courts, Kendal at Oberlin, and Judson Manor. She is the head Curator for the 2021 LGBTQ Exhibition, CONVERGE.

Internships

Phoebe Nowak and Nick Birnie were paid Interns from the Studio Institute program starting in December of 2020. Nick worked as a Collections Assistant, learning how to handle the artwork in the Archives, make condition reports and use the Past Perfect data base. As an artist in CIA’s advanced printmaking class, he participated in the Conversation Across Time collaborative project, and also helped with exhibition installations at Judson Manor and the Lakewood Library. Phoebe is an Illustration Major at CIA, and she interned as a graphic designer. She designed the NewNow catalog, a new membership brochure and updated our website. Nick graduates from CIA, with his BFA, in May of 2021, and Phoebe will be a senior in 2022.
It’s hard to believe that nearly 14 months ago AAWR had to temporarily shut its doors due to the Covid Pandemic. We began working remotely like much of the world, but our versatile staff adapted well, and we quickly joined the online Zoom Community. I was very proud of how Mindy, Megan and Kelly immediately assessed AAWR’s needs and successfully transformed our day-to-day operations to a virtual operation with minimal disruption.

Early in the pandemic we met online with other arts organizations and developed best practices for maintaining a safe and healthy work environment. To ensure continuity of business operations we also began holding Board and committee meetings via Zoom. Programs and shows successfully moved online, and the Archives actually reaped some unexpected benefits from the new normal. Our Gallery is again open but in compliance with health guidelines.

Due to a greater reach through social media, we now enjoy a much larger world-wide audience than we did pre-pandemic. It is now much easier to access our exhibits, oral histories, and live broadcasts as they occur. We don’t take this for granted and I want to thank all of the people who have supported us this past year. We greatly appreciate it and owe our gratitude to your continued interest.

AAWR has always been an archive of physical art but social media now enables us to preserve the living voice of our artists in real time. Our program “4 African American Women You Should Know” presented by Amalia Amaki was so successful that it has now reached 54,000 people on Facebook. This is real, measurable success and people will have archive access to this recording for years to come. We may not yet have face-to-face exhibition openings, but we enjoy online attendance numbers that rival our pre-pandemic audiences.

The local press has also been very supportive of our organization. Articles in the Plain Dealer, Akron Beacon Journal and other publications promoted our shows. PBS Station WVIZ interviewed our artists and produced videos of our exhibitions. These can be seen on demand as part of their "Applause" series. It further fulfills our strategic goal of being a visual archive of our artists, their work, and motivations.

The pandemic did not dampen the creativity of our programming. Notable shows this past year included "About Body About Face," which received excellent coverage in the Scene Magazine. “Women of the Archives” provided oral histories and intimate live interviews with some of our Archived Artists. One of our most successful shows was “Legacy of African American Textile Art,” a virtual program with Ardent Thread that was actually promoted in the Bahrain press halfway across the world. Satellite shows were broadcast to audiences at Judson Manor. In one fascinating presentation by Metroparks Historian Judy MacKeigan we learned of Cleveland’s famous “Bridge Wars.” These were just a few of our programs.

Every great institution builds on the visionary labor of its founders and the help of its valued members. Supporters believe in our legacy enough to include us in their estate planning wishes. When Archived Artist and prominent teacher Joseph O’Sickey and his wife Algesa passed away, part of their estate was left to the Archives. This has done much to strengthen our endowment as well as assist with day to day operations.

I feel with our positive vision, dynamic Strategic Plan, and sound financial guidance under the Cleveland Foundation the Artists Archives of the Western Reserve will have a long and successful future. Thank you for your continued support.

Stuart Pearl
Stuart Pearl, with guests Barbara Gillette and her daughter at Table for Two
The financial statements for the year ended December 31, 2020 show total net assets of $1,670,280, a net increase of $178,665 from 2019. The increase is driven primarily by net capital gains (realized and unrealized) from investments of $146,739 net of broker fees (versus $158,561 for 2019), contributions to the endowment of $37,513 (versus $86,391 in 2019), and a net decrease in operating assets of ($6,589) (versus a net increase in operating assets of $15,880 for 2019).

Other financial highlights for the year include Legacy donations of $16,779 (versus $22,090 for 2019) and Membership Dues of $17,640 (versus $17,627 for 2019). Event and project revenue was $33,612 (versus $36,665 for 2019) and expenses for fundraising and programs were $34,851 (versus $60,906 for 2019). Finally, on May 5, 2020 the AAWR applied for and obtained a loan of $25,000 from PNC Bank pursuant to the Payroll Protection Program under the Coronavirus Aid, Relief and Economic Security Act enacted on March 27, 2020. The Note bears interest at a fixed rate of 1% per annum, but the principal and interest are forgivable as long as the Organization uses the loan proceeds for eligible purposes, including payroll, certain employee benefits, rent and utilities within a 24-week period beginning on the date of the loan. Management used the proceeds for purposes consistent with the requirements for loan forgiveness and plans to apply for complete forgiveness of the loan and interest in 2021. Nonetheless, pursuant to the terms of the loan, any unforgiven amount will be re-amortized in equal monthly installments of principal and interest due and payable by May 5, 2022.
Nominating Report submitted by Jocelyn Ruf

The role of the Nominating Committee is to identify current or upcoming vacancies on the Board of Directors and to work toward attracting qualified volunteer candidates with the skills and talent needed to join a widely diverse and engaged group of artists and non-artist directors. The Nominating Committee is looking for candidates with a variety of personal and business experiences.

In this report, I present four individuals who have joined the AAWR Board of Directors in the last two years.

Kristi Copez is a Cleveland who earned an Associate in Arts Degree in Peace Studies & Conflict Resolution, a Bachelors of Arts degree in Studio Art and is currently pursuing her Master’s degree in Theology & Pastoral Studies. She is an Advocate-Artist, Hidden- Disability-Warrior, Other-Mother, Poetic-Essayist, Space-Holder, Student, Womanist and Veteran. A seminary graduate, Kristi is passionate about justice and racial equity as demonstrated through her belief in the power of art to heal and facilitate reconciliation. She uses her artistic media to voice, validate, vindicate and vitalize us into actions of dignity for community. Kristi was recognized by and awarded “The Tyrian Artist of the Year (2017-2018).” Tyrian seeks artists whose work promotes harmony with nature and all people, and whose life work aligns with their mission goals of Creativity, Healing and Peace.

Ryn Clarke is a native Cleveland. She holds a fine arts degree from Marymount University. Ryn is a visual artist, photographer and educator who has exhibited her work nationally and internationally. She embraces both her iPhone and digital SLR cameras and considers it a gift to be able to share what she has learned. Most of her photographic work represents some aspect of the beauty in Nature. In an attempt to interpret the natural world in different ways, she tries to see things not ordinarily perceived. Besides leading iPhone workshops around the country, Ryn experiments with different photographic techniques, including polymers and encaustic and hand-colored photographic prints. Her work is held by private, corporate and medical collections throughout the United States. Ryn is a former board member and president of the Cleveland Museum of Art affiliates group, Friends of Photography, and a Zone Photography Representative for Zone X for the Garden Club of America.

Patricia Triggs is a native Cleveland. Pat was educated in the Cleveland Metropolitan School District and holds a Bachelors Degree in Education from Cleveland State University (CSU) and a Masters Degree in Education from Baldwin Wallace University (formerly Baldwin Wallace College). She is a retired educator from the Cleveland Metropolitan School District with a career spanning instruction from K – 12. Pat spent two years at Cleveland State University as a Visiting Instructor where she taught courses in Education and helped develop the guidelines for student teachers. Pat is a charter member of the Friends of African and African American Art at the Cleveland Museum of Art where she currently serves on the Board as the Events Coordinator. In the 1990’s she hosted art shows of African American artists from Cleveland, Chicago and Detroit as well as New York City, Houston and Atlanta.

Pat has been a member of the Urban League of Greater Cleveland for fifteen years and recently completed a six-year term as President of the Urban League Guild, the volunteer arm of the organization. In 2019, she sat on the SeenUnseen Steering Committee of the exhibition at the Artists Archives of the Western Reserve. Pat is a former murder mystery writer and restaurateur. A world traveler, she has collected original artwork, including sculptures and other pieces from her travels and at home.

Alfred R. Cowger, Jr., is a native Northeast Ohioan who has lived briefly in Pennsylvania, New York City and Sofia, Bulgaria. He is a graduate of Cornell University and Case Western Reserve Law School. His legal practice focuses on serving as a part-time in-house counsel to companies too small to have a full-time staff counsel. Al also serves as pro bono counsel to a number of Cleveland area non-profit groups in a number of civil rights related matters. He is the author of numerous legal publications and recently published a book. Other activities include School Guide with Holden Arboretum and Cleveland Botanical Gardens; receiving the Volunteer Award from Holden Arboretum in 2018 and "Tree Steward of the Year" in 2017. He is a member of the Good Company Chorus and North Coast Men's Chorus. Al has a collection of art that focuses on prints of the Cleveland School.
We have all had a year of very challenging times due to Covid lock downs and restrictions. We have had to regroup and reassess how we raise money in this new environment. Many thanks to my committee and to all our members and special donors for sticking by us as we navigate these new waters.

The buffet brunch was held in the beautiful Huntington Convention Center Art Gallery and honored archived artists Harriet Ballard and Patricia Zinmeister Parker. Monies raised will be used to hire Ted Sikora to produce additional oral history videos for several other archived artists. As a regional museum the Artists Archives is proud to support its artists through events like this.

February 16, 2020 from 12:00 – 3:00pm (through April 10, 2020)
Huntington Convention Center Gallery
Price per ticket: $75/person
Attendance: 104 ticketed; 30,000 people thru building up until March 15, 2020 (Covid)
$2 raised: $5739.00

BOO! A POP-UP ZOOM HALLOWEEN PARTY

A fundraiser to benefit the conservation of the AAWR Collection through the Legacy Society. The evening was hosted by Ray Caspio (aka Uncle Toots) who featured ghoulishly good fun and games, a tour of Mary Urbas’s collection of skeleton art, and a costume contest for humans and pets. Donations over $50 and up to $1,000 were generously matched by an AAWR board member to be used for the Diversity and Inclusion Initiative, which supports the addition of artists of color into the AAWR’s permanent collection by helping overcome financial barrier to archiving.

October 30, 2020 from 7:30 - 9:00pm
$50 / per household
Attendance:
Tickets: $1800
Matching donations: $4,274

Uncl e Toots (Ray Caspio), BOO!
The Exhibition Committee is a representative body of staff, board members, archived artists and members of the AAWR who meet four to six times a year to produce exhibitions & programming that engage a diversity of subjects, aesthetics, and materials. Our mission is to provide the membership and our region’s diverse community artistic excellence in a dialogue that builds cultural partnerships and informed conversation. We balance the presentation of our archived artists and artist members with curated and juried exhibitions that articulate currency with our region’s diverse culture in our home gallery and in regional educational & public institutions and museums. We are equitable, inclusive, educational and dedicated to quality and an informed cultural awareness of our region’s artists both past and present.

2020 was an eventful year. January into March produced expected attendance numbers. The consequences of the State shutdown from the middle of March into June and the restrictions on further local community events through the rest of the year generated a re invention of community engagement and scheduling. Our onsite attendance numbers were down for the rest of the year, but our satellite exhibitions produced increased community engagement. There is nothing like being present at our gallery openings & programming or satellite events to celebrate our community’s creativity and enthusiasm; but this year generated the opportunity to consider a wider regional if not national engagement with the use of the internet and available technology. Our online events and programming grew substantially this last year due to the efforts of the AAWR staff. Because of these evolving efforts the AAWR community reach is more diverse and larger.
2020 EXHIBITIONS in the AAWR Gallery

1/24 - 3/14 Bold Statements, Ruth Bercaw
3/27 – 6/27 2020 Annual Members Exhibition
7/16 – 9/5 The Ardent Thread, curated by Tony Williams
9/25 – 11/14 Bridges & Barriers
11/19 – 1/16 2021 About Body / About Face

Satellite Exhibitions

2/11 – 9/1 Table 4 Two: Ballard & Parker, Huntington Convention Center
6/29 – 9/14 Fantastical Landscapes, Cleveland Botanical Gardens
10/1 – 2/2, 2021 City Reverbs, Judson Manor
10/20 – 12/2 Art Interprets Alzheimer’s, Lakewood Public Library

ART BITES: Nutrition for the Creative Mind

Art in Context, all programs after 3/29/21 presented via ZOOM
1/17 Print & Process Curators Talk, Pontoni & Tousley
8/14 The Legacy of African American Textiles, Cynthia Lockhart
10/10 Through Our Lens: Photography as a Tool for Social Justice, Amanda King, Nicole Fleetwood, Barbara Tannenbaum, Kristi Lopez
11/4 The Infamous Bridge Wars of 1836, Judy MacKeigan

Collecting Art
9/20 Butnik & Kesty, Presentation to the Print Club, Tousley

Professional Practices
2/29 Conservation Framing Part I, Tousley
3/7 Conservation Framing Part II, Tousley

Artist Talks & Studio Tours
2/8 Ruth Bercaw Gallery talk
5/5 Home 2 Home Part I
5/8 Home 2 Home Part II
7/29 The Ardent Thread Artist Talks
8/26 The Ardent Thread Artist Talks
11/11 City Reverbs Artist Talks
12/2 SEEN & Heard: About Body About Face Artist Talks Part I
12/9 SEEN & Heard: About Body About Face Artist Talks Part II
AAWR Peer Review Committee Report
submitted by Mindy Tousley

Peer Review Members: Mindy Tousley Acting Chair
Dr. Stewart Curtis, Leslye Discont Arian, Bonnie Dolin, Lee Heinen, George Kozmon, Charlotte Lees
Kathleen McKenna, Chuck Mintz, Christine Ries, Rota Sackerlotzky, Kim Schoel, Mary Urbas

The Peer review Committee is responsible for the initial selection of artists to be archived into the AAWR collection, and the presentation of the work to the board for a final acceptance vote. This year we are pleased to announce that we have archived three new exemplary artists, Dexter Davis, Dale Goode, and Arabella Proffer.

Two more professionals have joined our committee, Christine Ries, and Mary Urbas. Ries is the current Director of Akron Soul Train, and Urbas is the Gallery Director for Lakeland Community College. They will each contribute greater levels of expertise to the committee, as well as a wealth of knowledge and contacts regarding artists working in Summit and Lake Counties and working in ceramics or textiles.

We would like to thank those responsible for contributing to the Diversity and Inclusion Initiative in 2019 and 2020 which helps make the additions of two of these artists possible.

Dale Goode

Dale Goode was born and raised in Cleveland where he continues to reside and produce artwork. He has attended The Cleveland Institute of Art, Hiram college, and graduate studies at Kent State University.

Over his 40-year career as an artist he has pursued many different avenues of artwork such as painting, sculpture, and murals. He maintains a strong connection to the Cleveland area and community which is expressed through his artistic practice. Much of his work, regardless of medium, has been produced through the repurposing and recontextualizing of unwanted areas and materials. The expressive, heavily textured, wall relief sculptures that he is known for come from reclaimed materials such as discarded clothing and other items of personal use. These objects are arranged in abstracted, relief tableaux, heavily gessoed and painted gold. The results are distinctly anthropomorphic and reminiscent of Baroque Ecclesiastical sculptures and express a running commentary on the comparison between socio economically, and racially divided classes of people.

His work has been shown in many prestigious exhibitions including; FRONT: An American City: Eleven Cultural Exercises; The Akron Art Museums’ Heavy Metal Exhibition; The Butler Institute of American Art; AAWR’s SeenUNseen; Cleveland State University; and Case Western Reserve University.

Dexter Davis
The Tree, mixed media on paper, xx” x xx”

Dale Goode, Untitled 1 & 2 mixed media on paper, xx” x xx”
Dexter Davis

Dexter Davis born in 1965, lives and works in Cleveland, OH.

Dexter’s work is composed of a mélange of media, which may include prints from wood cuts, fabric, paint, and various drawing media. His imagery comes from a personal, and psychological place and is influenced in large part by traumatic experiences he has endured throughout his life. He credits making artwork as the thing that has repeatedly saved his life since he was a small child. Davis received his BFA from the Cleveland Institute of Art and his work can now be found in the collections of; the Cleveland Clinic Foundation; Cleveland Museum of Art; The Dalad Group; the Progressive Corporation; as well as numerous private collections. He has completed residencies with Zygote Press, Cleveland, OH and the Experimental Printmaking Institute, Lafayette College, Easton, PA. His work has been featured at the William Busta Gallery, Cleveland, OH; CACP Gallery, Cleveland, OH; Progressive Insurance, Mayfield Heights, OH; MOCA, and he is currently represented nationally by the Dolan Maxwell gallery.

Arabella Proffer

Arabella Proffer is a Lakewood-based artist, author, and co-founder of the indie label Elephant Stone Records. Her painting ranges from surreal organic abstractions to pop portraiture. She attended the Art Center College of Design in Pasadena, before receiving her Bachelor of Fine Art degree from the California Institute of the Arts. Proffer moved to Cleveland some years again and quickly began to influence the regional art scene. Her loose narrative themes revolve around a fascination with punk rock culture, aristocracy, Renaissance fashions, aging socialites, Gothic divas, and medical history.

She has had several published works/collections such as GURLS, a series commenting on current technology and “first world problems”, and The National Portrait Gallery of Kessa, a book focusing on the idea of combining punk counter-culture with historical aristocracy expressed in portraits painted from her imagination. Traditionally, each portrait preserves what may later be a historical moment. In the case of this series however, the “historical” moments, names and places are of my own imagination. I have in a way concocted a legacy; ancestors that could belong to anyone. It has become an impulse and passion I continue to explore, adding characters and stories to my ever-growing private empire of punks, goths, and bad behaving nobility.” Proffers has participated in
2020 will prove to be a pivotal year in many ways. The AAWR like all arts nonprofits that depend on visitors, and their support, suffered from the effects of COVID-19 in 2020. I believe because of our smaller size, we were able to change and adapt faster than a larger more cumbersome organization, but we may feel the lasting effects for many years to come.

I would like to thank my staff, and the Board of Directors for their immediate and wholehearted support. Funders like Cuyahoga Arts and Culture (CAC) and the Ohio Arts Council (OAC) made it very easy to access needed funds quickly and earlier than normal. Our individual donors and members gave to us generously and the Gund Foundation continues to liberally support our efforts. Economic support to the Archives and to our member artists also came from the viewers of our Members exhibition in the form of sales of artwork through the internet.

Kelly, Megan and I have worked very hard under difficult circumstances to remain a close-knit team. Each of their contributions to their respective jobs, as well as their team effort, and overall dedication have made our successes possible. In just five years the Archives has moved from one half time, and one full time employee to three full time employees. For the fifth year we have also been able to host two paid interns courtesy of the Studio Institute program supported by Agnes Gund. This year we welcomed Phoebe Nowak, and Nicholas Birnie as part time employees from December of 2019 through May of 2020. Nick worked as Kelly’s assistant in collections, while Phoebe worked under my supervision as a graphic designer. They each lent valuable assistance to a busy organization and helped increase our capacity in completing tasks that might not have otherwise been possible.

The positive effects of moving programming to a cyber format will change forever the way we offer our resources to the public. While socializing from our little ZOOM squares will never replace the fun and excitement of an opening reception; being able to expand the capacity of our audience beyond our 60 chairs; the ability to reach viewers in different states from the comfort of their homes; and being able to have presenters come on from different states without the added expense of a trip to Cleveland; has all been very positive. Our plan is to continue to provide a hybrid mix of in person and virtual events for our audience.

We welcome the wealth of variety that expanding our diversity will give our organization. Focusing on providing equity for our regional artists of color is one of four goals in our strategic plan. We embrace this opportunity to make the Archives a welcoming place for all artists. Inviting more people of different races, ages, and genders to take part in our work at all levels, will make us a stronger, more interesting, and more capable organization. In 2020 we made sure that the voices of artists of color were included, heard, and recognized through our exhibitions and programs, and will continue to do so in the future.

While we have made some strides toward racial equity in our board, and our memberships, we still have much work ahead of us and preserving the legacies of all our most important artists is paramount to our mission. We are very proud to add the work of Dexter Davis, Dale Goode, and Arabella Proffer into the AAWR collection to give us a total of 87 Archived Artists at the end of 2020. The donations for the Diversity and Equity Initiative Fund makes the inclusion of both Davis and Goode possible, and private donations made in the name of Proffer have made it possible for her to archive her work. I would like to thank all of those who donated in support of these artists.
Our website had 30,384 views in 2019 by 11,942 return users

THANK YOU!

Did you know?

We recevied $30,000 from the OAC in Cares Act Money, and $20,000 from the Gund Fundation for 2021 operations

The work of LaSuandra Robinson, about Body / about face

In 2020 We strengthened our community and professional partnerships in several ways. One of the most outstanding was our participation in "A Conversation Across Time" with Cleveland Institute of Art (CIA). This exciting project partnered students of Maggie Denk Leigh's printmaking class, with works in our collection by Kestutis Kizevicious. The class used Kesty's archived work as inspiration for the creation of their own "original" response 'prints, and at the same time they produced restrikes from Kesty's printing plates which added mint examples of his work into our collection. This culminated in an exhibition in CIA's student gallery and a portfolio exchange between all parties. The examination and concern for the state of the Kesty plates by Kelly Pontoni was the catalyst for this collaboration, and her contact with Maggie Denk-Leigh made it possible. Thinking outside the box Maggie determined that with Kelly's help her students could learn from her conservation efforts to stabilize the Kesty plates, and inspired Maggie to form the basis of a syllabus for her class. The students were initially very excited to visit the Archives, view the other works of Kesty, and select a plate to restore and print. The student's enthusiasm for this project has been very gratifying for the Archives and reinforces our mission and the value of our existence. A video made by Denk-Leigh on intaglio printing was shared with the CMA Print Club of Cleveland during their 2020 Print Fair and is part of the documentation of this successful partnership. Two articles have also been published about this collaboration, one by Kelly Pontoni in The Journal of the Print World, and the other by me in The Print Club's Imprints newsletter.

The Lakewood Public Library became a new venue for the collection with the inclusion of Art Interprets Alzheimer's travelling exhibition, and The Huntington Convention Center continued to use us for exhibitions in its gallery. Judson Manor became a regular satellite exhibition partner, and AAWR is providing them with four exhibitions drawn from the collection accompanied by virtual artist talks for each one.

We have worked very hard since 2015 to hold exhibitions of quality and substance that increasing broke former exhibition attendance records. This is a testament to our team's hard work in sustaining a continually higher level of vitality and vibrancy as an organization. Due to our closure for the months of April and May, the continuing rise of the pandemic throughout 2020, and the subsequent rescheduling of an exhibition into 2021, we ended up with only 60% of our anticipated home gallery attendance (including virtual attendance) compared to 2019. Our overall attendance numbers were saved only by satellite venues like the Convention Center which had 30,000 people pass through its gallery space before closing in March.

Looking forward into 2021, and 2022, we have an excellent line up of exciting exhibitions and programs planned. With our strategic plan to guide us the Board, staff and volunteers will work together to prevail against the lingering effects of the pandemic, as we all adapt and change. We will continue to archive the work of Ohio artists, and ensure that this work is preserved for generations to come, and available to the public for research and enjoyment via exhibitions and programs that stimulate the minds and souls of our audience.

Mindy Tousley
Executive Director

The work of Yvonne Palkwitsch, about Body / about face

The work of Lawrence Baker, about Body / about face
# AAWR Members & Donors


## 2020 Donors made in honor of an Archived Artist

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<tr>
<th>Donor</th>
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<td>Anthony Eterovich</td>
<td>Ninna Pettersson</td>
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The Artists Archives extends its gratitude and appreciation to all of its supporters.

THANK YOU!

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Peter Babula
Otmar & Rota Sackerlotzky
Jim Alves

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