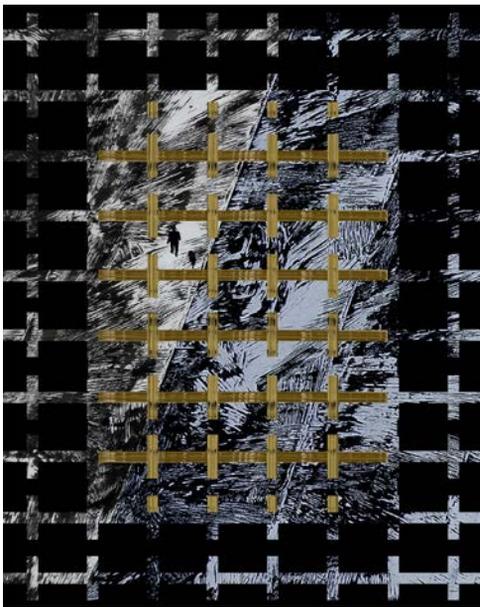
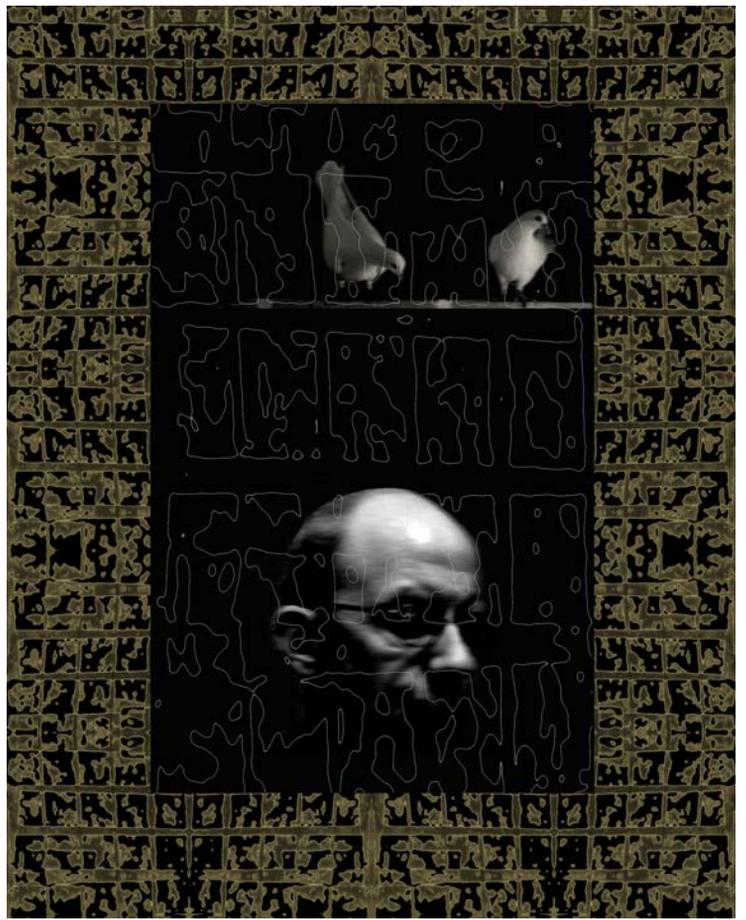




Don Harvey
Anxious by Nature



Above:
Winter Ice, 2014
digital collage on paper;
20 x 16 in.



Right:
Patrick: Calme, 2014
digital collage on paper;
20 x 16 in.

Cover:
Anxious by Nature II, 2014
digital collage on paper;
20 x 16 in.

Right:
Worry, 2014
digital collage on paper
and steel; two panels,
62 x 36 in. each



Don Harvey
Anxious by Nature

Nov 21–Dec 27, 2014

William Busta Gallery
2731 Prospect Avenue
Cleveland OH 44115

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Don Harvey: Him in Pursuit

For several decades Don Harvey's protean art, which seems to transform continuously from photograph to print to painting, sculpture to polemic, has found much of its subject matter in places where technology and nature intersect, or where they collide. Harvey's tone is often scientific, evidentiary, borrowing the no-nonsense inflections of experimental rigor, combined with the impermeability of materials like steel and aluminum. But while his investigations reflect about environmental degradation and industrial exploitation, they are more truly expressions of anxiety and sorrow, ontological and aesthetic, which far transcend mere reportage.

Harvey's digitally combined, Epson-printed works at his solo show *Anxious by Nature* continue this elegiac, expressive project, composing images that layer two or three types of imagery, ringing subtle harmonies against dissonant visual chords. Photo-based elements here include enlargements of roughly swiped monoprint abstractions, and often human figures, inserted into a context of forces which might be wind or water. Throughout there tends to be a psychologically fraught sense of movement as the monoprints' high contrast chiaroscuro marks scud like scattered, low cloud-cover. Inchoate shapes flow across the upper portions of *Moor*, and a weft of undulating parallel lines crosses the two panels of *Worry*, recalling Harvey's own deep background as a painter. Such dramatic, gestural passages evoke the harsh rub of weather and time, abrading human life, and the figures rushing against and through them seem hallucinated, half-erased by solvents both literal and metaphorical.

Of all the images here, *Moor* has the clearest sense of place and theme. A woman in the foreground walks distractedly among the horizontal lines of Harvey's monoprint, as if along glacial grooves deepened and poisoned under acid skies. The scene could be somewhere in the British Isles, or too many other places in the world. A dog runs in the middle distance, and farther away an oil derrick raises its towers toward impending darkness.

Autumn 1941 is a more personal rumination, being partly about the year and season of Harvey's birth. The image is of a building wall, the man is lowering himself from a window using a rope attached to a pile of bedding that is just visible stretching over the window ledge. These eroded forms might be fragments of a genetic codex, transcribing a now illegible world of potential. Harvey reflects that in 1941, even as he made his escape from the womb, people in Europe were lowering themselves from windows to escape the fascists. Neither ironic nor fatuous, Harvey wonders about the assonance of joy and grief, the echoes that reverberate from every stroke we make as we beat against the tightening skin of our own time.



Words Fly from Things presents two imposing shapes, one blue and one black, which read as abstract at first glance, then resolve into two halves of a man's face. These forms are placed against a graphically rich field of undulating stripes. These could be something like film strips, woven into a tapestry, or a complex pattern of electrical interference like static on an old TV. They seem full of hidden information that should be enlarged and understood; like memories considered from a distance of many years they're crowded into too little space for the time they took to live. And the shapes floating over this complicated sea are like continents drifting apart. They would almost fit together again even now, yet in fact tectonic movement and the wash of too many tides has reshaped them, it's too late. All around the edge of this piece, one letter at a time printed in its own cell like an answer spelled out on a questionnaire, is the legend: "WORDS FLY FROM THINGS / HIM IN PURSUIT / NAMELESS OBJECTS SWARMING AROUND HIM."

Reality and memory, life barely clothed in its rag of time, the name and the swiftly vanishing thing, never quite fit. Don Harvey's art searches out some of the fault lines that shake the mind's coherence, finding songs that hum beneath.

—Douglas Max Utter

Don Harvey

Born 1941, Gruver, IA
Lives in Cleveland Heights, OH

Commissions and Projects since 2000

A series of paintings commissioned by the Cleveland Clinic for the Fasenmeyer Immunology Center

Seating from recycled bicycle parts incorporating sculptures made by high school students, for the Cuyahoga Valley National Park Association. Project was commissioned through the ARTS Lift project of the Myers School of Art of The University of Akron.

The Natural Flats, a project to identify and preserve green spaces along the industrialized section of the Cuyahoga River in Cleveland; with Cleveland Public Art, Cleveland Metroparks, and other groups.

Artist on the design team for the Detroit-Superior Bridge Promenade Project, resulting in changed traffic patterns to create a pedestrian walk and bikeway on the north side of the bridge. I worked specifically on seating and a series of sculptural markers.

An architectural-scale painting commissioned for the atrium of the Wolstein Research Center of University Hospitals and CWRU.

Teaching and Professional Experience

- 2005– Visiting Assistant Professor of Art: Oberlin College
- 1973–2000 Professor of Art, Myers School of Art of The University of Akron, OH; named Professor Emeritus
- 1984–91 Board president and volunteer staff member; Committee for Public Art (now Cleveland Public Art);
- 1980 Editor-in-Chief; Dialogue Magazine
- 1971–73 Director of Educational Programming, Akron Art Institute (now Akron Art Museum)

One Person Exhibitions Since 2000

- 2012 William Busta Gallery; Cleveland, OH (also 2010, 2009, 2008)
- 2007 *The Natural Flats*, Cleveland Botanical Garden
- 2006 *The Natural Flats*, Cleveland Public Art
- 2002 *Theories of Public Space*, Weston Gallery; Cincinnati
- 2001 *Don Harvey, Invented Landscapes: A Ten-Year Survey*, Cleveland Center for Contemporary Art

Awards

- 2009 Creative Workforce Fellowship; Community Partnership for Arts and Culture
- 2000 Artist's Project Grant; Ohio Arts Council
- 1996 Individual Artist's Fellowship; Ohio Arts Council (also 1985, 1980)
- 1992 Arts Midwest/National Endowment for the Arts Regional Artists Fellowship

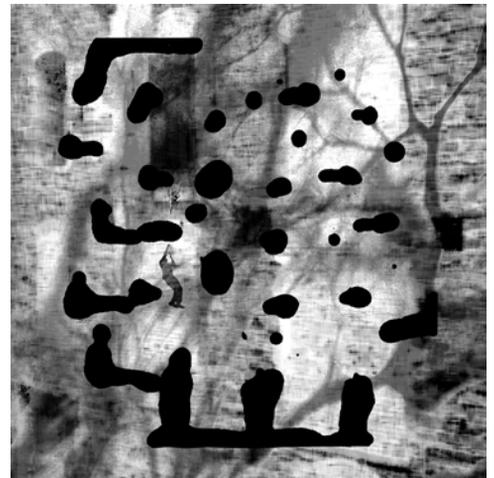
- 1991 Cleveland Arts Prize for Visual Arts
- 1986 P.S. 1/Institute for Art and Urban Resources Studio Residency; New York, NY
- 1978 Wright State University/ National Endowment for the Arts Regional Artists Fellowship

Public and Private Collections

- Akron Art Museum
- Case Western Reserve University
- Cleveland Clinic Foundation
- Cleveland Museum of Art
- Cleveland Public Library
- Goodrich Corporation, Charlotte, NC
- Hahn Loeser Parks, Cleveland, OH
- International Spy Museum, Washington, DC
- Jones Day Reavis & Pogue, Cleveland, OH
- Kalamazoo Institute of Art, MI
- Mint Museum, Charlotte, NC
- Progressive Corporation, Cleveland, OH
- Robert Schiffler Collection, Dayton, OH
- University Hospitals Healthcare System of Cleveland, OH
- Numerous other corporate and private collections

Current Community Service

- Tutor with Refugee Response, Cleveland



Autumn 1941, 2014
digital collage on paper;
16 x 16 in.