



**Michael Loderstedt**  
CLEVEisland



Cover:  
Detail, *Flood in the Garden*,  
2013  
Intaglio, relief, monoprint,  
chine collé on hand-made  
paper, 32.5 x 32.5 in.

Right:  
*Edith's Adaptation for Rising  
Waters*, 2013  
Intaglio, relief, monoprint,  
chine collé on hand-made  
paper, 32.5 x 32.5 in.



Right (detail, far right):  
*Birds on the Bridge*, 2013  
Intaglio, relief, monoprint,  
chine collé on hand-made  
paper, 32.5 x 32.5 in.



All works printed on paper  
which was made at the Morgan  
Conservatory, Cleveland, OH

**Michael Loderstedt**  
**CLEVELisland**

Mar 7–Apr 19, 2014

William Busta Gallery  
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## As Above, So Below

The rules are simple, in art and in life: you have to begin where you are. Michael Loderstedt thinks about the planet in his sea-swept prints, criss-crossed with meridians, tattooed gently with sensuous, fur-like fields of printed woodgrain textures. The images at his solo show *CLEVEisland* mix maps and imaginings—reveries sometimes interrupted by focused etchings of birds, inset like quotations from a different frame of reference. Rooted in the present, Loderstedt’s musings here find their initial energies in a sense of place as specific and personal as the chicken coop abutting the studio behind his home along Lake Erie’s Cleveland shoreline. Yet like much of this artist’s work over the years, they also range far into the elements and textures, the deep time and physical scale of the island world on which we live.

*Edith’s Adaptation for Rising Waters* (2013) shows that house-shaped coop in a grimly whimsical scenario. Loderstedt visualizes the predicament of chickens—including one named Edith—as global warming progresses and waters rise. The coop is pictured as a sort of last survivor, all by itself except for a twist of gray cloud, perched high above the waters on posts set in a patch of tall grass. Discernable just below this impromptu island a substrate of chunky, jumbled forms is stacked up from the lake floor. A close look reveals that this is in fact a collage of map fragments, still showing national boundaries and other geo-political information. “None of that makes sense anymore,” the artist remarks. Today’s political priorities are tomorrow’s landfill.

Loderstedt grew up on the Outer Banks of North Carolina. Boats, ships and the sea, weather, and solitary birds wheeling between continents, have set a tone of lyrical aloneness in his often aesthetically beautiful works which in their essence are about the importance of an engagement with the world. Even Loderstedt’s current home on a short street on Cleveland’s east side has an island-like feel to it, dead-ending at its own short stretch of the Lake Erie shoreline, where residents can launch boats or swim. Loderstedt keeps track of birds that pass through his neighborhood, and lately there have been quite a few migrating species spotted far from their usual routes, including Arctic Gulls and Shearwaters.

The underlying trope in *CLEVEisland* is the thought that an island can often serve as an environmental signifier, part of a global early warning system that must be carefully noted to be understood or heeded (the word itself is packed with some extra meaning: Cleveland is *land*, suggesting that the city, too, is part of the earth). In Loderstedt’s work this aspect of significant detail as the locus for symptoms of change, whether that detail is a type of mark or texture, or a bird, or an island, or an artist—is not only part of a search for truth in terms of macrocosmic relevance, but also simply a groping



for the edges of things. The outlines, the profiles of persons, of objects, alter with every moment and movement; a visual artist’s task has always been to find a way to touch that fact of living process, to make lines that breathe and convey something of the fluency of sensory reality.

In a darkened gallery at William Busta a toy train moves around the track in an installation titled *CLEVEisland*. The train’s headlamp illuminates one scene after another—buildings modeled from the city’s architecture, wire birds, bridges and utility poles. Dramatic, distorted shadows are cast on the gallery walls, and much is lost in the darkness. The train goes over its route again and again, like the migration path of Shearwaters, and we see what we see, wavering at the margins of understanding, of beauty.

—Douglas Max Utter

Above:  
*High Water on Bird Island*, 2013  
Intaglio, relief, monoprint,  
chine collé on hand-made  
paper, 32.5 x 32.5 in.

# Michael Loderstedt

Born 1958, Plainfield, NJ

Lives in Cleveland, OH

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## Education

- 1985 MFA, Painting/Sculpture/Printmaking, Kent State University, Kent, OH
- 1981 BFA, Printmaking & Drawing, East Carolina University, Greenville, NC

## Selected Recent Solo/Two-Person Exhibitions

- 2013 *CLEVEisland*, William Busta Gallery, Cleveland, OH
- 2012 *Migratory Patterns*, VanDeb Editions, New York, NY  
*Menagerie*, William Busta Gallery, Cleveland, OH  
(also exhibitions in 1997, 1994, 1992, 1993, 1992, 1989)
- 2011 *Utopia Revisited*, SRISA Gallery, Florence, Italy
- 2009 *HausBuch(e) Projekt*, 100 Jahre Hellerau, Dresden, Germany
- 2008 *New Graphic Work*, Kulterathaus, Dresden, Germany  
*Landings*, Alte Feuerwache Galerie, Loschwitz, Germany

## Selected Recent Group Exhibitions

- 2013 *Wondrous Indeed*, Center for Fine Art Photography, Fort Collins, CO  
*A Vanishing Wildness*, William Busta Gallery, Cleveland, OH  
*Homegrown*, Cleveland Print Room, Cleveland OH  
*Salvage*, Gallery West, Tri-C, Parma, OH  
*The Digital Divide*, Zygote Press, Cleveland, OH and Brecksville Art Center, OH  
*Landscapes of the Red Desert*, Fine Arts Center, Rock Springs, WY
- 2012 *DIY: Photographer's Books*, Cleveland Museum of Art, OH  
*New Editions/Summer*, International Print Center, NY  
*New Prints*, Visual Art Center, University of Texas–Austin
- 2011 *New Editions/Fall 2011*, International Print Center, NY  
*Image Ohio 2011*, Shot Tower Gallery, Columbus, OH  
*New Editions/Summer 2011*, International Print Center (curated by Trenton Doyle Hancock)  
*Grafiek vandaag, contextual impressions*, Cultuur Centrum, Herentals, Belgium  
*New Selections*, Visual Arts Center, University of Texas–Austin, TX

2010 *City=Graphics*, Frank Taal Gallery, Rotterdam, Netherlands

*New Editions/Fall 2010*, International Print Center, New York, NY

*Flemish Artists Book Collection* (curated by Laurence Dujardyn), Kaleid Editions, London, United Kingdom

*Hot Plate*, Phoenix Art Center, Brighton, United Kingdom

*New Editions/Spring 2010*, International Print Center, New York

*84th Annual Juried Exhibition*, The Print Center, Philadelphia, PA

*74th Mid-Year Exhibition*, Butler Museum, Youngstown, OH

*Lake Effects*, Heights Arts, Cleveland Heights, OH

## Selected Recent Awards, Residencies

- 2012 Ohio Arts Council Individual Excellence Award  
Distinguished Scholar Award, Kent State University
- 2011 Creative Workforce Fellowship, Cuyahoga Partnership for Arts & Culture, OH
- 2009 Summer Research Grant, RAGS, Kent State University, OH
- 2006 Frans Masereel Centrum, Kasterlee, Belgium  
Grafikwerkstatt, Dresden, Germany
- 2001 Anchor Graphics Fellowship, Chicago, IL  
Explore and Discover Camera Obscura, Akron Art Museum
- 1999 Ohio Arts Council Fellowship (also 1987)

## Selected Collections

Kupferstich Kabinett, Dresden, Germany; Cleveland Museum of Art, Cleveland, OH; Akron Art Museum, OH; Hiram College, OH; Cleveland Public Library, OH; International Peace Museum, Kyoto, Japan; Dia Foundation, New York; Antioch College, Yellow Springs, OH; Progressive Insurance, Cleveland and Tampa, FL; B. F. Goodrich Headquarters, Charlotte, NC; Kaiser Permanente of OH, Cleveland; Children's Medical Center, Akron; BP America