

This is Not Nostalgia

Works of James and Adrien Lucas



February 24 – March 29, 2024

Opening Reception Saturday | February 24 | 6-8:00pm

+ a reunion tribute of works from colleagues, students & community

Adrien Lucas

<i>Wishbone Mule</i>	Mixed Media	NFS
<i>San Romano Horse (Utrillo)</i>	Mixed Media	\$300
<i>Spiral Coil</i>	Mixed Media	\$300
<i>I'll take Two</i>	Mixed Media	NFS
<i>The Bad Egg</i>	Mixed Media	NFS
<i>Whirling Poo Emoji</i>	Mixed Media	\$150
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<i>Pig</i>	Mixed Media	\$300
<i>The Notorious B.I.G</i>	Mixed Media	\$420
<i>Prosecco Enlightenment</i>	Mixed Media	\$350
<i>Thingness</i>	Mixed Media	\$450

James Lucas

<i>Untitled #1</i>	Acrylic on Canvas	\$3,000
<i>Untitled #2</i>	Mixed Media	\$1,500
<i>Battle of San Romano Horse</i>	Acrylic on Canvas	\$750
<i>Envelopment. War. Cannae.</i>	Acrylic on Canvas	\$3,000
<i>Fiesta Hole</i>	Acrylic on Canvas	\$3,000
<i>Red</i>	Mixed Media	\$3,000
<i>Fiesta Dump</i>	Acrylic on Canvas	\$3,000
<i>Border Crossing</i>	Acrylic on Canvas	\$3,000
<i>Trout</i>	Mixed Media	\$2,500
<i>Decoy</i>	Acrylic on Canvas	\$2,100
<i>Corsair</i>	Acrylic on Canvas	\$1,100
<i>B-25 Mitchell</i>	Acrylic on Canvas	\$3,000
<i>Stuka</i>	Acrylic on Canvas	\$1,100
<i>Untitled #3</i>	Mixed Media	\$1,500
<i>Cascade</i>	Acrylic on Canvas	\$3,800
<i>My Corona #1</i>	Acrylic on Canvas	\$2,200
<i>Untitled #4</i>	Mixed Media	NFS
<i>Between Girard and Youngstown</i>	Acrylic on Canvas	\$3,000
<i>My Corona #2</i>	Acrylic on Canvas	\$3,000
<i>Untitled #5</i>	Mixed Media	\$2,500
<i>My Corona #3</i>	Acrylic on Canvas	\$3,000
<i>True Compression</i>	Mixed Media	NFS
<i>The Notorious B.I.G</i>	Acrylic on Canvas	\$420



Adrien and James Lucas



This is not Nostalgia

I'm the only daughter of an art professor father. What does that mean? It means growing up, life was colorful and thankfully remains so.

The title "This is not Nostalgia" came to me because my father would cringe at the thought of anything saccharine or sentimental being related to him. I know he'd be pissed off if any of us get too melancholy about him not being here. I am grateful to my father's friends and colleagues who agreed to be in this show. I know they love and miss him as much as I do but this is not an art show to be maudlin!

Toward the last decade of my father's life he began chucking a lot of things in his house and studio. I would be visiting him and inevitably I'd find his artwork in the garbage and retrieve it. I know many of the Ward Bakery artists pulled some of his artwork from the dumpster. He'd get pissed about it but I'd ask him to please let me keep whatever I was saving. Being the sweet pushover that he was with me, he'd smile and say, "OK." Some of the pieces you are viewing in this show were scheduled to be demolished, a few were rolled up which I had rehung.

Dad had a box marked slides inching their way towards his garbage can. I asked him if I could have the slides which I then had digitized. Seeing the images was like reliving my youth. Paintings of his remind me of very specific times: when we were a family in the 70s, when my parents divorced, when Dad was depressed, when Dad entered a new relationship, when they broke up, when the world was depressing, when it was fun, his fascination with WWII airplanes. Much of the artwork was sold, but the majority of it was painted over by him or destroyed.

It was then that I decided to see if I could recreate some of his paintings with the style of art that I do which I call "thread art." My pieces are really a mashup of decorative skills, that I taught myself from years of embroidery, repairing beaded vintage clothing, jewelry or an addiction to miniature toys or objects from the 20th century. Redesigning my father's art felt very natural to me. The pieces that I chose to recreate took on their own personalities but I could feel the rhythm and intent that my father had when he was painting the piece yet I also managed to imbue the new version with me.

I was fortunate enough to be able to share these with my father. And when it was decided that he clearly was enjoying what I was doing, I knew I was on to something.

I look for messages from my father's paintings. I stare and stare, I look at the sgraffito, I look at other things but nothing is revealed. There are no messages to read and yet at the same time, I feel like he is constantly talking to me. His last painting has a ghost bird painted on it and has volcanoes erupting. The bird's head is in profile as if it knows it is headed for its next adventure. I stare at this painting during dinner and can clearly see Krakatoa, the famous volcano, and if I look into my kitchen I can see a small sculpture he made of the volcano. What was his obsession with Krakatoa? I never got to ask him. But maybe artsy mysteries aren't so bad after all.

Enjoy and as Dad always said, "take notes for your home planet."

Adrien Lucas

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+reunion tribute of works from colleagues, students & community

Co-curated By:

Adrien Lucas and Robyn Maas

Participating Artists and Their Work

Nancy Bizzarri Aleman	<i>Genuine Nails, 2024</i>	mixed media	NFS
Mary Lou Alexander	<i>Luminous #4, 2023</i>	mixed media	NFS
Tony Armeni	<i>Funnel, 2022</i>	steel	NFS
Corinne Bishara Bako	<i>Gestalt, 2004</i>	photography	\$600
Al Bright	<i>Homage to Miles Davis</i>	oil on canvas	\$5,000
Lynn Cardwell	<i>Mr. Peanut Bridge, 2019</i>	metal photo print	\$225
Jack Carlton	<i>Untitled</i>	lithograph	NFS
Pat Crowe	<i>Untitled, 1993</i>	oiled wood	NFS
Kate Ramunno Finney	<i>Blazing Chuck Fire, 1996</i>	oil pastel on cut paper	NFS
Susan J Klein	<i>Blossoms at Lonely Dell Farm, 2022</i>	acrylic on canvas,	\$900
Bob LaCivta	<i>Stepping Stone on the Path of Life</i>	mixed media	NFS
Carl Leet	<i>Pittsburgh Ginkgo's, a Walk with Walter</i>	digital print on archival paper	\$45
Nancy Sontich Lenhart	<i>Ginger Jar, 2023</i>	stoneware	\$50
Nancy Sontich Lenhart	<i>Bottle, 2023</i>	stoneware	\$40
Nancy Sontich Lenhart	<i>Gourd, 2023</i>	stoneware	NFS
James Lepore	<i>Untitled</i>	acrylic and pigments	NFS
Maryann Limmer	<i>Blossom Time, 1990</i>	stoneware	\$365
Robyn E Maas	<i>Leucism, 2024</i>	resin stones & digital print on panel	\$150
Russ Maddick	<i>Flight, 1986</i>	acrylic on plywood	NFS
Margo Miller	<i>Amalgamation</i>	oil on canvas	\$3,000
Richard C Mitchell	<i>Temple Group – Back View #4</i>	c-print	NFS
Michael T Moseley	<i>Tikal, Guatemala 300 – 900 A.D.</i>	white stoneware	NFS
Carol Opatken	<i>Crunch, 2020</i>	collage	NFS
Scott Pergande	<i>You'll Like It, 2012</i>	brown stoneware	NFS
James Pernotto	<i>Face Mask</i>	monoprint	NFS
Redhand	<i>The Dance of Shiva, 1987</i>	mixed media	NFS
Susan Russo	<i>Babaji, 2024</i>	oil on canvas	\$1,400
Susan Russo	<i>Winter Trees, 2010</i>	oil on canvas	\$800
Tracy Segreti	<i>Winter Branches II, 2010</i>	dyed silk on wood	NFS
Georgia Tambasis	<i>Coral Cones, 2017</i>	stoneware	\$450
Karen Bizzarri Timlin	<i>Hefty, 2024</i>	mixed media	NFS
Jason Van Hoose	<i>Untitled</i>	acrylic on panel	NFS
Jason Van Hoose	<i>Victoria's Secret</i>	acrylic on panel	NFS
Jason Van Hoose	<i>White Corn</i>	acrylic on panel	NFS
Jason Van Hoose	<i>Blue Corn</i>	acrylic on panel	NFS
Michael J Walusis	<i>A.P., 1979</i>	silkscreen	NFS
Clara K Wick	<i>The Problem, 2023-24</i>	acrylic and ribbon on canvas	POR
Bryn Zellers	<i>Hell is Where the Heart is #1</i>	cast iron, steel and lead	\$400
Bryn Zellers	<i>Hell is Where the Heart is #2</i>	cast iron, lead and copper	\$300

Statement

"Continue to evolve as humans" were words often said by my teacher, mentor, and friend James Lucas (Luke). I was and feel that I still am a student of Luke. My father was a steelworker and my mother was a bookkeeper. I was the first, but not the last in my family to graduate with a bachelor's from college and also get a master's degree. Not liking high school, I never really considered attending college and did not enroll at Youngstown State University until a year after graduating. I was encouraged by my mother to pursue a degree and since I always loved art made it my focus.

I met Luke walking into my very first art class, Design I, at YSU. He went over the syllabus and I was a bit frightened and insecure of his expectations for the class. He had such a broad vocabulary of terms that I was unfamiliar with. Luke would bring a new word to every class and quiz us on it throughout. He was empowered by language, and always had his dictionary out, studying it like it was his Mantra. Through his teaching, I came to understand the fundamentals of design and its terminology. I now had the words and foundation for my creative impulses which made me feel truly like an artist. I use these fundamentals daily and appreciate the path that I have taken due in large part to Luke.

I first visited the Ward Bakery Building during a field trip with Luke in the late 80's where we saw his and Michael T. Moseley's spaces. It was my first time ever visiting an artist's studio and opened my eyes to an artist's life. As a result of this trip, I have had a studio space for 26 years surrounded by a community of artists, craftsmen and collectors. Luke was dedicated to the practice of painting working in the studio at least 5 days a week and also had a daily exercise regimen. He always welcomed anyone to have a conversation about or for a critique of his latest work.

Some of my fondest memories were shared sitting around a table at Casa Ramirez at our weekly Friday night dinners. Sometimes it would be Luke and I and other times 15 to 20 people. We all had an open invitation to have dinner with Luke. He was dedicated to the Casa group and he treated us as his family. This group in its many variations continues to meet monthly.

This exhibition helps fulfill a commitment that I made to Luke back in 2019 while walking with him through the Butler Institute of American Art. I want to thank TAG and William Mullane for letting Adrien and I co-curate this exhibition. I appreciate all the artists that are participating in this exhibition, especially those that shipped work from out of state. This is a special group of people Luke loved- his colleagues, his students and members of the community.

Luke talked about death frequently, preparing us and himself for the end of his life. The artwork that Adrien is currently making -recreating work of his that no longer exists fascinates me. These works are more than just memories. They are her real-life connection to his passion, to what is gone but not forgotten. As artists, when we are no longer on this planet our artwork is what is left behind and what speaks for us. It is our way to still have a connection after we are gone. We can all continue Luke's legacy by making artwork with the same dedication and passion he did.

Robyn E. Maas