



Lorri Ott
debris from a lost campaign



Cover:
memories and sighs, 2009
resin, pigments, plastic
bag, painting rag, duct
tape, 16 x 13 in.

Above:
*little winter-spring
landscape*, 2009
resin, pigments, paint,
cardboard, postcard, tape,
7 x 6 in.

Right:
corsage, 2009
resin, pigments, paint,
plastic bag, wood, glue,
plastic mesh, tape,
14 x 8 x 1.5 in.



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Sep 11–Oct 10, 2009

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Two ways of looking at works of art by Lorri Ott



1. Not often, but often enough, you perceive something out of the corner of your eye, that when you turn to look, is not there. It is the way of intelligence to work to make sense of information—even when only partially understood or mostly incomplete. So a bird passing a window at the right height or a piece of paper blowing in the wind, becomes (in perception) a human figure, or something else.

The work of Lorri Ott is, I think, that something else. Literally and figuratively, she catches the materials of incomplete perception and lays it down cautiously, carefully and respectfully in her studio—turning it this way and that; stretching and rearranging. She makes sense of fragments of things that are common in our lives: the emotive mechanics of reaching for a glass of water; the flare of indecision when there are two choices that will take us to the same place; or the seductive energy that lies between the face we see in a mirror and the face that we imagine for ourselves.

At least that is what I see.

2. For most artists, there is a starting place. And, whether there is or not, the nature of public discourse about art demands that artists explain themselves. So artists find a story that is useful to tell people about their work, as a way of starting. Lorri Ott writes about her work:

“In the spring of 2003 I photographed a plastic grocery bag caught in a tree branch. Although mundane and awkward, the discarded bag fixed by the branch suggested a poetic beauty as it blew about in the wind like a colorful balloon, yet was not free to sail away. The plastic bag possessed a translucent skin, filling and deflating—rising and falling. The image of the bag caught in the branch evoked a sense of sadness and loss.”

There is a Buddhist tradition, particularly in Tibet, of “prayer flags”—colorful rectangles of cloth, block printed with prayers and symbols, that are sewn one after another to cords that are stretched to catch the wind. The flags remain in place for considerable periods of time, as the cloth becomes battered and frayed, passing the harmonics of their blessings across the countryside.

These works of Lorri Ott carry the wind into interior space. The artist waits until the fluttering settles, and attaches to the wall. Of course these are not prayers. I like to think of them, though, as what prayers would look like, if realized with all the hesitant beauty of human experience.

William Busta

Above:
the shallowness of sanity,
2009
resin, pigments, plastic
bag, oil paint, tape,
9 x 20 in.

Lorri Ott

Born 1963, Cleveland, OH
www.lorriott.com

Education

- 2004 MFA in Painting, summa cum laude, Kent State University
- 1996 BFA in Painting, magna cum laude, University of North Carolina

Selected Exhibitions * denotes solo exhibition

- 2009 *Flash Forward*. SPACES. Cleveland, OH
- 2008 *Rockford Midwestern*. Rockford Art Museum, IL
Description Without a Place: Ivelisse Jimenez and Lorri Ott. exit (a gallery space), Cleveland, OH
- 2007 *Neo Abstraction*. AG Gallery, Brooklyn, NY
Noting the Overlooked: Sarah Kabot, Matthew Kolodziej and Lorri Ott. FAVA, Oberlin, OH
- 2006 *at a distance from the real*.* exit (a gallery space), Cleveland, OH
Convergence. College of Wooster Art Museum, OH
Fresh Art. Summit Artspace, Akron, OH
Collaborative Efforts. Cuyahoga Community College, Cleveland, OH
Works on Paper. Flux Factory, Long Island City, NY
- 2005 *Materializing Form: Recent Work by Nicole Havecost and Lorri Ott*. Kenyon College, Gambier, OH
Structures of Experience: A Response to Robert Smithson. Kent State University School of Art Gallery, Kent, OH
- 2004 *A Temporary Arrangement*. Cleveland Public Art, Cleveland, OH
Aviary, curated by Kristina Newhouse with artists Alison Foshee, Stas Orlovski and Alexis Weidig. superior (an exhibition space), Cleveland, OH,
Recent Work: Andrea Joki and Lorri Ott. Gallery West, Cleveland, OH
MFA Thesis Exhibition.* Sculpture Gallery, Kent State University, Kent, OH
Tyler School of Art Graduate Print Exchange and Invitational. Tyler School of Art, Temple University, Philadelphia, PA

Honors and Awards

- 2009 Artist Registry. White Columns, New York, NY
- 2009 Artist in Residence. Ox-Bow, Saugatuck, MI
- 2006 Nesnadny + Schwartz Visiting Critics Program. MOCA Cleveland, Cleveland, OH
- 2006 Third place, *Fresh Art*. Juried by Dan Tranberg and Don Harvey. Summit Artspace, Akron, OH
- 2005 Visiting Artist (honorarium). Kenyon College, Gambier, OH
- 2004 Dedalus Foundation Fellowship finalist. New York, NY
- 2004 Teaching Assistantship. Kent State University, Kent, OH
- 2004 Scholarship. Blossom Art Program, Painting and Sculpture, Kent State University
- 2003 Teaching Assistantship. Kent State University
- 2003 Scholarship. Blossom Art Program, Kent State University.
- 1996 Grant Recipient. Liquitex Excellence in the Arts Program, University of North Carolina

Experience

- since 2006 Adjunct Faculty/Assistant Professor, Cleveland Institute of Art
- since 2005 Adjunct Faculty/Assistant Professor, School of Art, Kent State University