

MANIFEST v51



TAPPED



THOMASIN DEWHURST



ONE



MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 51

TAPPED

Works by Professors and their Students (past or present)

The Emergent Body

Paintings and Drawings by Thomasin Dewhurst

ONE

The Manifest Prize

MANIFEST is a 501(c)(3) non-profit organization

MANIFEST VOLUME FIFTY-ONE

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Manifest Creative Research Gallery and Drawing Center

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First Printing - February 2011

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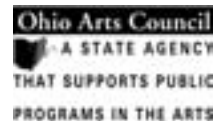
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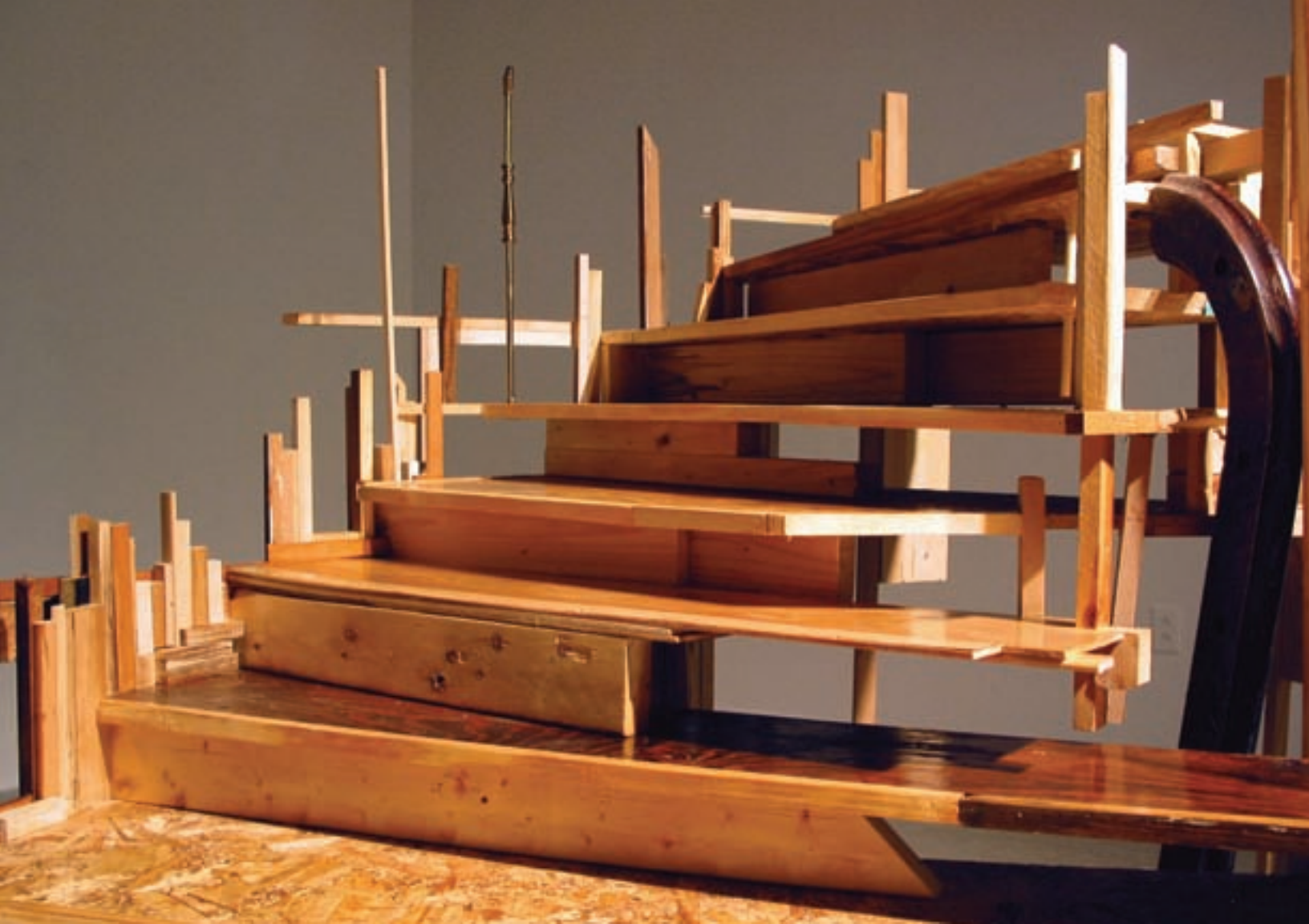
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THANK YOU!

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TAPPED

Works by Professors and their Students (past or present)

January 21 - February 18, 2011

Professor / Student

Brett Eberhardt / Kevin Mercer*

Lauren Garber Lake / Heidi Landau

Mel Leiserowitz / Robert Schefman

Art Werger / Carrie Lingscheit

Armin Mühsam / Caleb Taylor

Stephen Mishol / Denise Manseau

Kristine Schramer / Brent Payne

Sheldon Tapley / Emil Robinson

Dana Saulnier / Nicole Trimble*

** student at time of submission to project*

The relationship between art students and their professors can be a powerful one. Even when this bond is left unstated, we carry our professors' voices forward in time as we mature as artists and people. We eventually realize that the instruction given by our teachers during our relatively brief careers as students continues to expand within us. We realize that the learning they inspired (or insisted upon) is a chain-reaction process that develops across our lifetime. All of us who have been students carry forward our professors' legacy in one form or another. And those who are, or have been professors, bear witness to the potency of studenthood.

Out of respect for this student-teacher bond, and in honor of professors working hard to help their students tap into a higher mind relative to art and life, Manifest produced TAPPED, an exhibit that presents works of art by nine current or former professor/student pairs.

For this exhibit 330 artists submitted 755 works for consideration. Eighteen works by these 18 artists from Florida, Illinois, Kentucky, Massachusetts, Michigan, Missouri, Ohio, and Texas were selected by Manifest's rigorous jury process. The artists are listed in pairings to illustrate their past or present relationships.

Brett Eberhardt
Macomb, Illinois

Studio Baseboard
oil on panel, 12.5" x 16", 2010



Kevin Mercer
Macomb, Illinois

Formation
mixed media, 20" x 24", 2010



Lauren Garber Lake
Gainesville, Florida

Yellow (Gesture)
graphite on found paper, 11.5" x 8.5", 2008



Heidi Landau
Austin, Texas

Family Tree
mixed media, 14.5" x 12.5", 2009



Mel Leiserowitz
Mason, Michigan

Wer2N
concrete & graphite, 35" x 27" x 2", 2010



Robert Schefman
West Bloomfield, Michigan

*Allegory (supporting my compulsive
behavior)*
oil on canvas, 28" x 46", 2010



Art Werger
Athens, Ohio

McMansions
mezzotint, 12" x 10", 2010



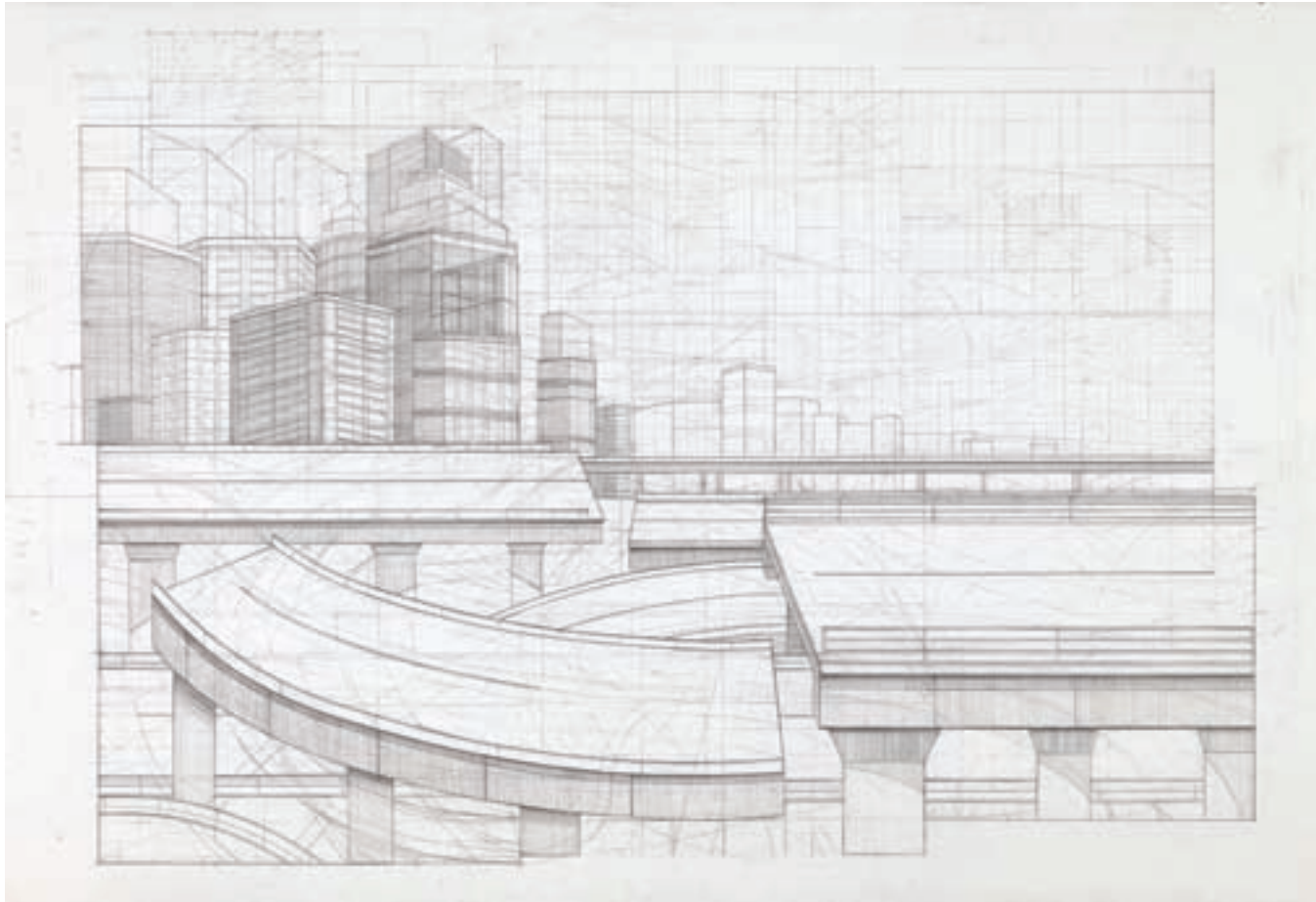
Carrie Lingscheit
Athens, Ohio

Momento No. 7006 (Know)
intaglio, 7" x 10", 2010



Stephen Mishol
Lowell, Massachusetts

Rend
graphite on paper, 30.25" x 44", 2010



Denise Manseau
North Billerica, Massachusetts

Drift
mixed media on kozo paper,
18" x 11.75", 2010



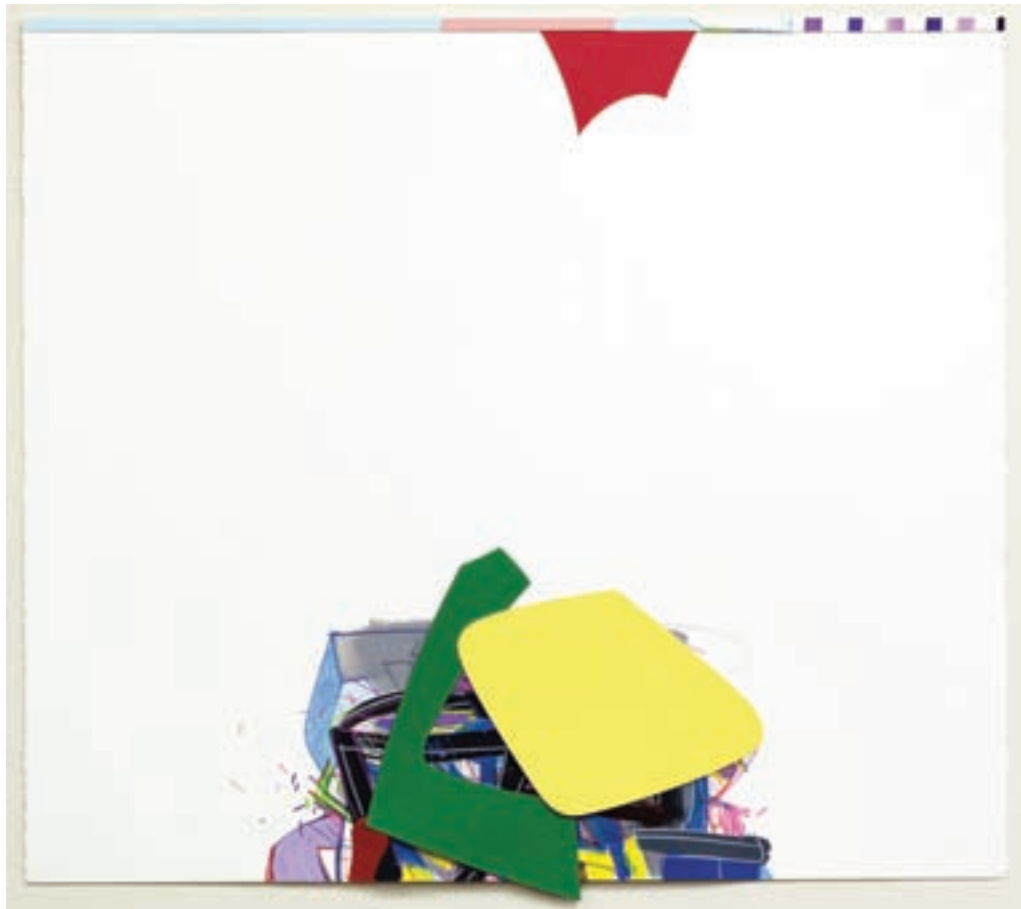
Armin Mühsam
Maryville, Missouri

Demography and Geography
acrylic on plywood and MDF, 21" x 42", 2008



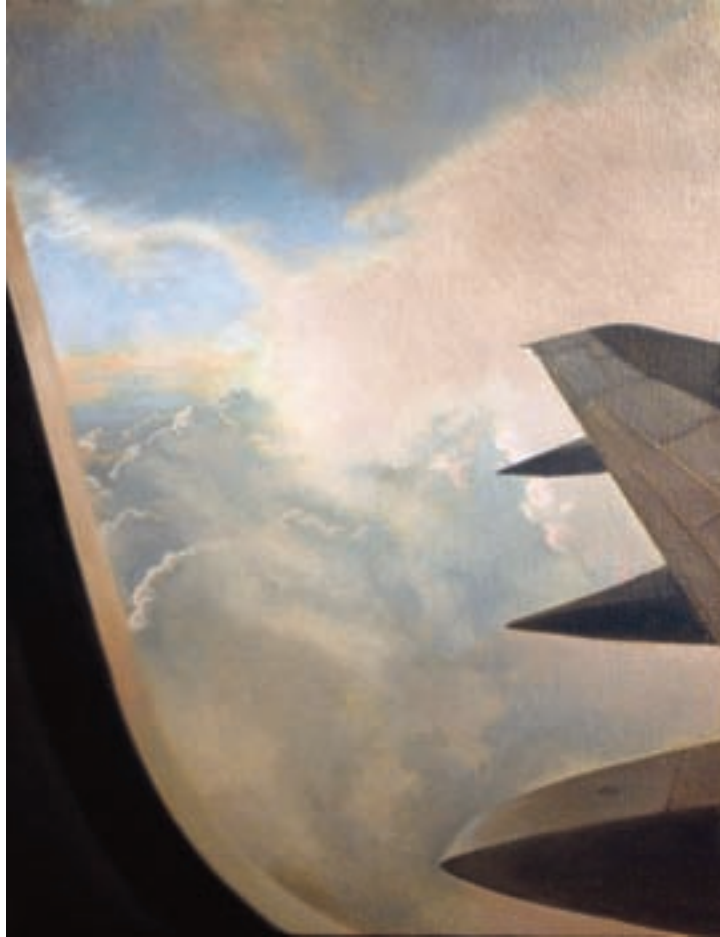
Caleb Taylor
Kansas City, Missouri

Cluster Covered Yellow
acrylic, gouache, pencil & collage on
paper, 15" x 17", 2010



Kristine Schramer
Columbus, Ohio

Window Seat #10
oil on canvas, 18" x 14", 2007



Brent Payne
Oxford, Ohio

Laptop
oil on canvas mounted on board,
24" x 36", 2008



Sheldon Tapley
Danville, Kentucky

Ann
oil on panel, 14" x 14", 2010



Emil Robinson
Cincinnati, Ohio

Borromini's Corner
oil on wood panel, 21" x 20" x 5", 2007



Dana Saulnier
Oxford, Ohio

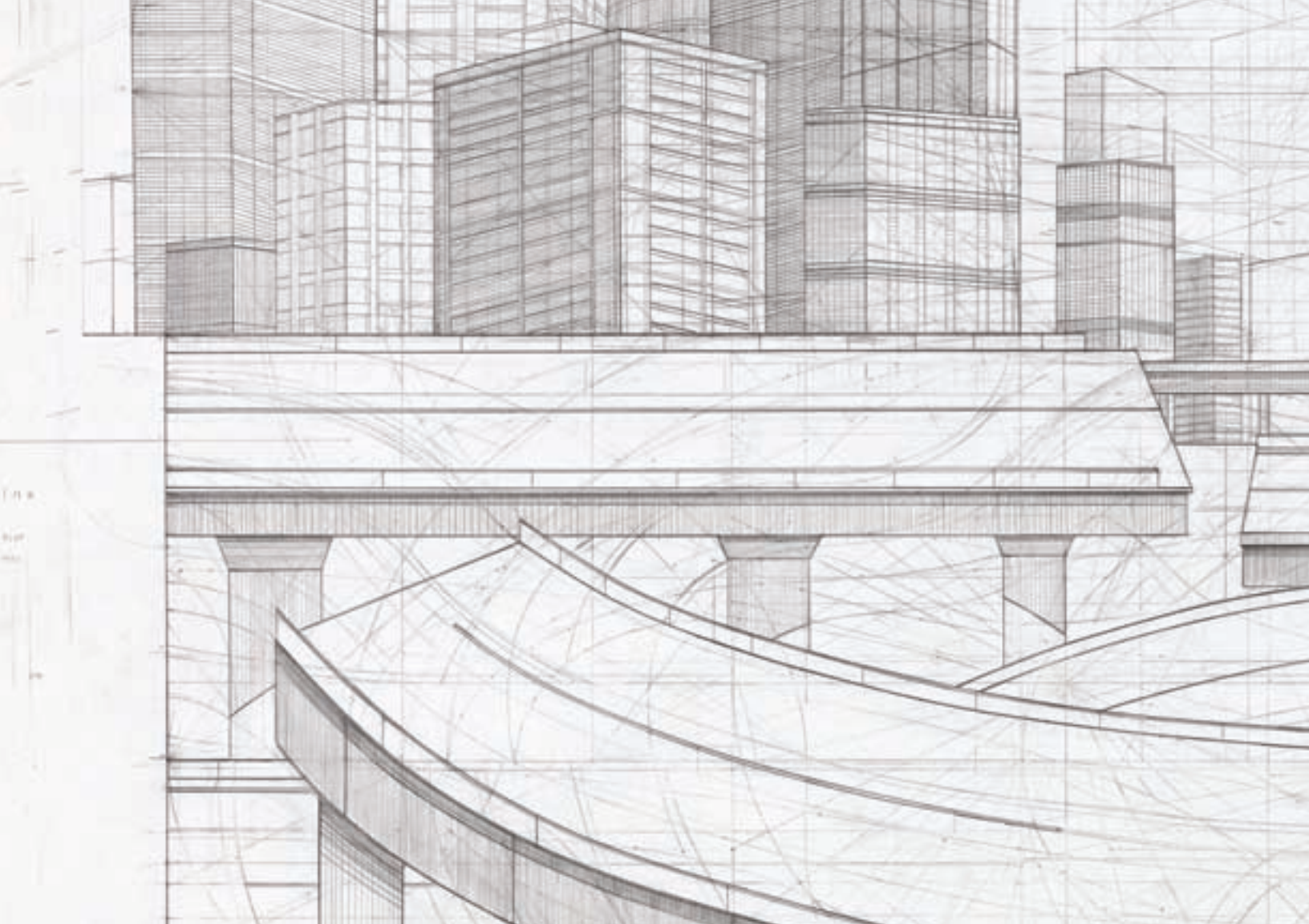
Study for M. in Flight
oil on canvas, 37.5" x 30", 2010

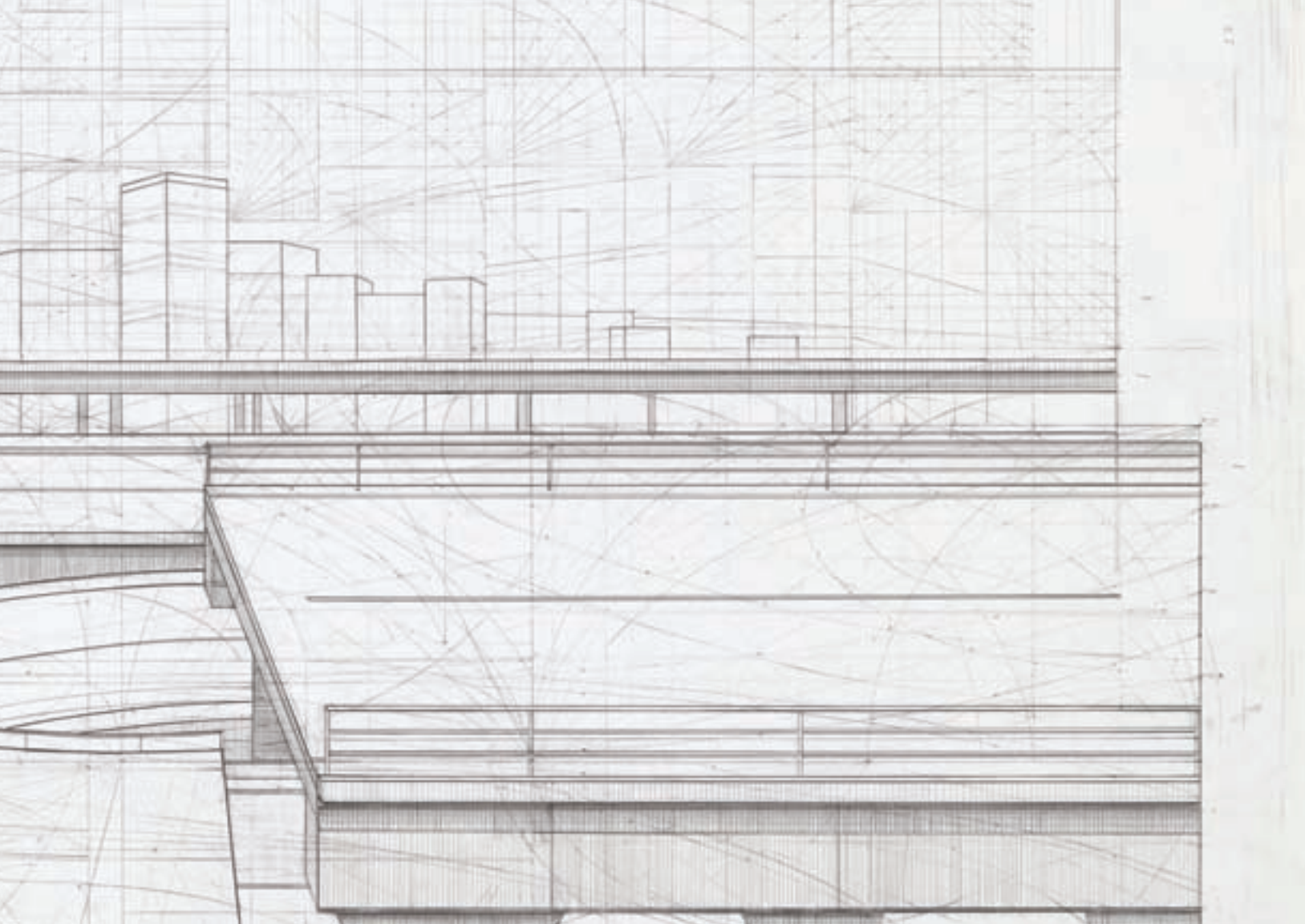


Nicole Trimble
Oxford, Ohio

Paul
oil on canvas, 49" x 36" x 1", 2010







The Emergent Body

Paintings and Drawings by Thomasin Dewhurst

January 21 - February 18, 2011

Manifest is proud to present this solo exhibit of paintings and drawings by Thomasin Dewhurst. The exhibit continues Manifest's exploration of the human figure, including the nude, in contemporary art. It also provides a snapshot view into the near-side of the lineage of painting by women. Dewhurst's works are inevitably current, but also share a bond in time to those of Gentileschi, Cassatt, Morisot, Kollwitz, Nourse, Saville, and others.

Curated by Jason Franz

Artist's Statement

The human form, through its contours, texture and the stretch of skin over muscle and bone, conveys an emotional and philosophical aesthetic that is the driving force behind my painting and drawing practice. This aesthetic finds expression in the depiction of tactility: the painted or drawn body presented closely within the viewer's personal space and giving the viewer a sense of being able to touch the rendered flesh. By reworking an image numerous times, either by scraping off paint or erasing drawn marks, an expression of tactility emerges through the ghosts of previous images. The subtle remnants of modeled forms, desaturated or grayed colors and blended or smeared marks reduce the depicted body to the essence of its construction and merge it with the ground on which it has been drawn or painted. The body thus emerges from its aesthetic environment, anchored both in reality (the form observed from life) and imagination (its existence and meaning bound to the paper or canvas and painted or drawn marks out of which it appears). Defined by, and moving out from its aesthetic environment and the limits of the support (paper or canvas) the body expresses a feeling of imprisonment and wanting to wrench itself free (either overtly or implicitly). The body thus becomes emotive. At this point in the development of a work there is a feeling, on my part, of commitment to the work and a fidelity to the story that is presenting itself. The focus becomes fine-tuned and the extraneous elements in a work are stripped away. The figure is the central means of realizing the narrative, working essentially with form as a means of communication.

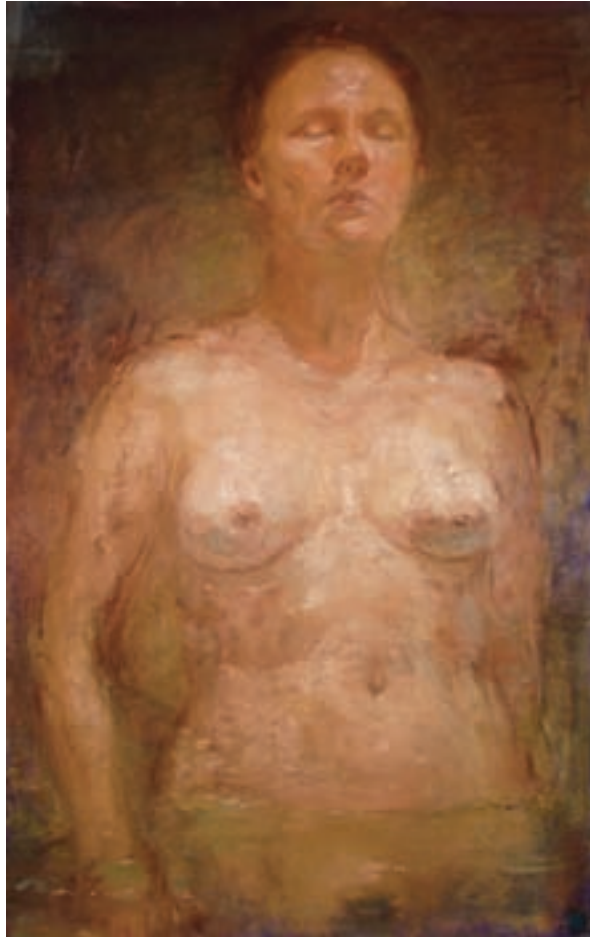
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Thomasin Dewhurst was born in Lancashire in the United Kingdom and moved to South Africa as a young child. She received her B.A.F.A. with distinction in Painting from Rhodes University and her M.A.F.A. with distinction in Painting and Theory of Art from the University of the Witwatersrand. Her work has been exhibited in various locations including the Everard Read Gallery and the iArt Gallery (Johannesburg & Cape Town, South Africa), Hodnett Fine Art (Vancouver, Canada), the Blackheath Gallery (London, United Kingdom) and at various galleries in the USA. Her work is part of a number of permanent collections including the Gauteng legislature in South Africa and Ericsson South Africa (with around 20 of her watercolors). Currently Thomasin works as an artist and art instructor in the San Francisco Bay Area.



Figure in Water 1 (Woman Wading)

oil on canvas, 39" x 30", 2010



Self-portrait as Shelmerdine

oil on canvas, 24" x 48", 2006



South African Woman

oil on canvas, 30" x 40", 2010



Drawing 2

charcoal & acrylic on paper, 18" x 24", 2010



Drawing 3

charcoal & acrylic on paper, 20" x 26", 2010



Woman Inhaling

oil on canvas, 20" x 22", 2009

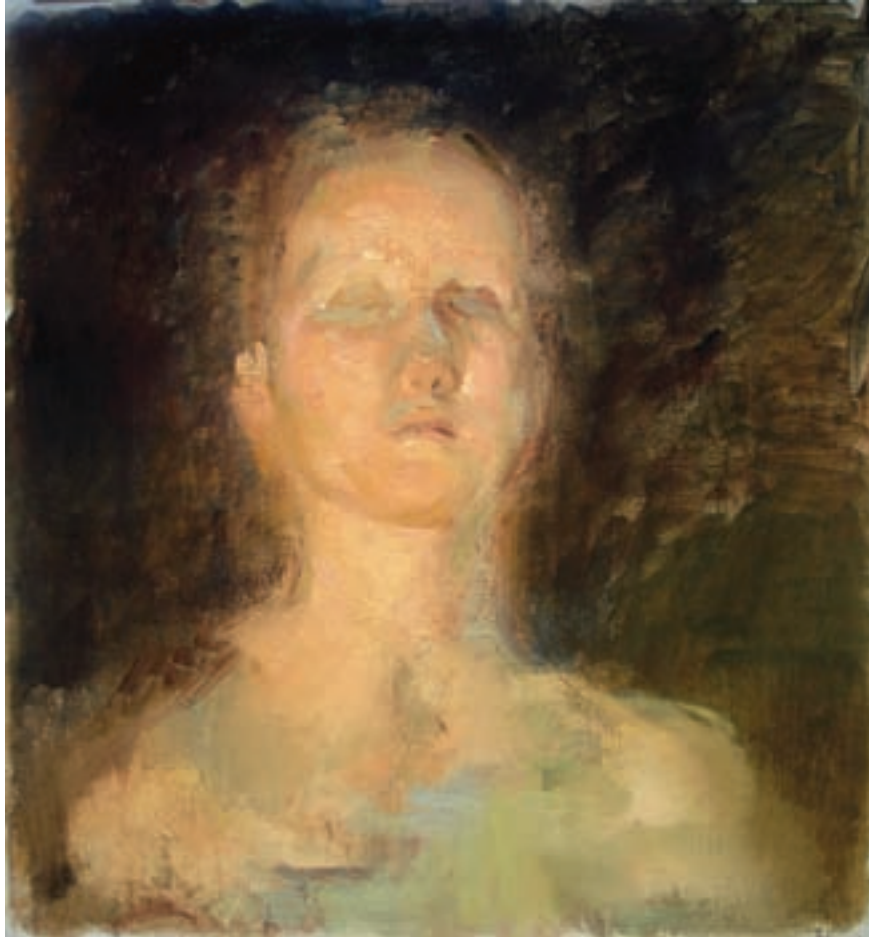


Figure in Water 2 (Bathing Figure)

oil on canvas, 38" x 22", 2010



Shadowdance (Figure with Backdrop)

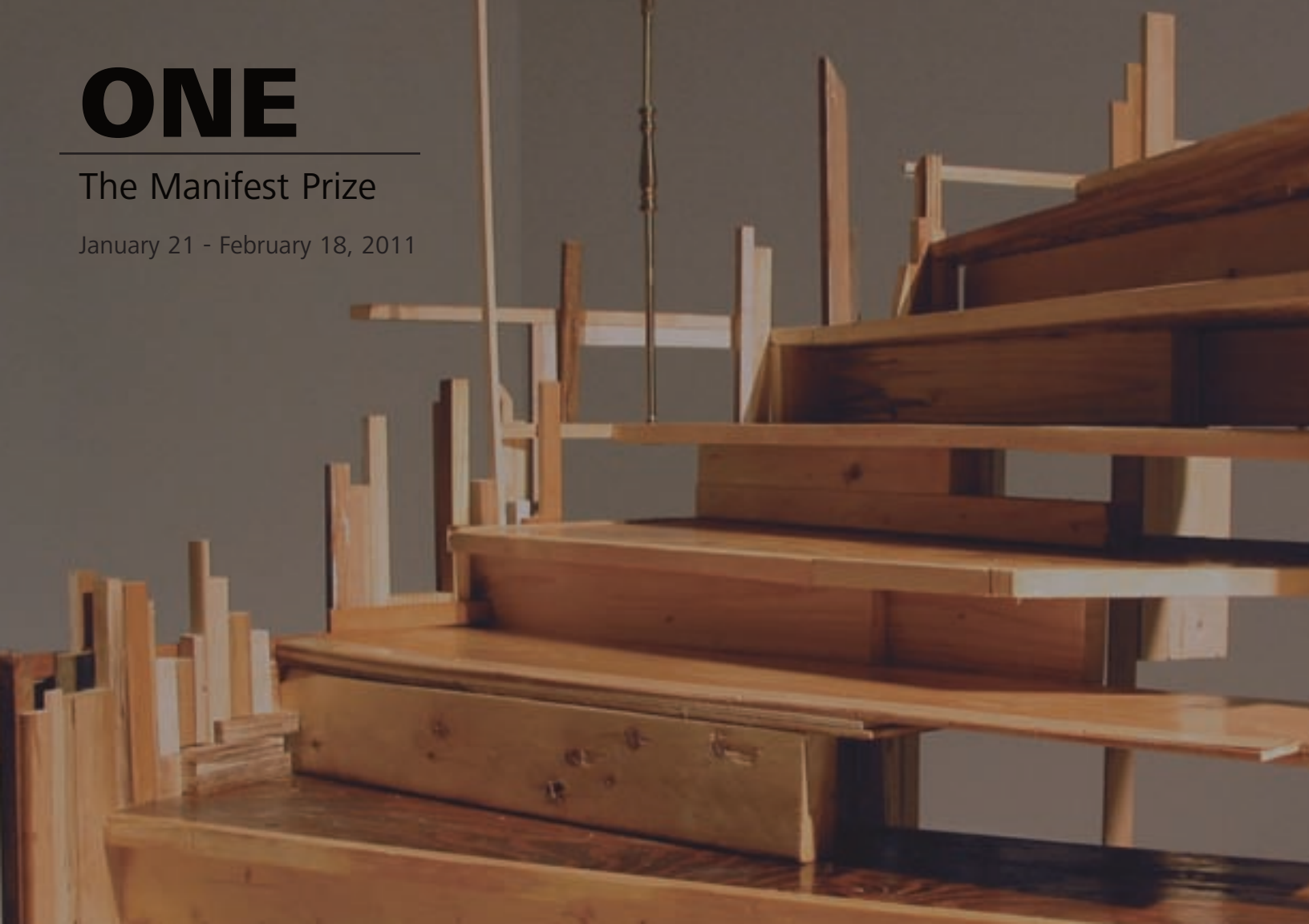
oil on canvas, 24" x 30", 2008



ONE

The Manifest Prize

January 21 - February 18, 2011





MANIFEST

Creative Research Gallery + Drawing Center

Award of Excellence



The Manifest Prize 2011

Yun Jeong Hong

"Episteme"



Introduction

All of Manifest's calls for entry are competitive. The stiffness of the competition has increased in proportion to Manifest's growing reputation, powerful mission, and international reach. Our mission to stand for quality, to create a system whereby works are judged with objectivity as a primary aim, and assembled with as little subjective ego as possible, has gained the respect of thousands of artists around the world, and a vast following of arts lovers, patrons, and supporters.

We maintain that a smaller gallery enables intensely refined exhibits to take place. We respect the creative principle of reduction which enables each exhibit we produce to be an essential conclusive statement. This is what has led to the high caliber of each Manifest exhibit, and to the gallery's notable reputation.

With this principle of reduction in mind we determined to push the usual Manifest jury process to the ultimate limit - from among hundreds to select ONE single work to be exhibited in a gallery all to itself.

Manifest's jury process for ONE included three levels of jury review of 400 works by 204 artists from 39 states and 17 countries by a total of 13 different jurors. Each level resulted in fewer works passing on to the next, until a winner was reached. The size and nature of the works considered was not a factor in the jury scoring and selection. The jury consisted of professional and academic advisors qualified in the fields of art, design, art history, and criticism.

The winning work is a sculptural assemblage entitled “Episteme” by Yun Jeong Hong, a 2010 MFA graduate from the School of Art and Design at the University of Illinois, Urbana-Champaign. The work is the recipient of the first MANIFEST PRIZE, and is presented here along with jury comments (who always remain anonymous), as the highlight of the process, an honor to the artist, and a poignant statement for gallery visitors.

The Manifest Prize is planned to be an annual or biennial offering.

Five semifinalists are also featured here. These are works by John Carrasco, Richard Gilles, Matt Klos, Noriko Kuresumi, and David Smith.

- Jason Franz, Executive Director



EPISTEME

by Yun Jeong Hong

How do bodies stand up by themselves?

How do sound and flesh hold up the body – the body as one unity, as a structure having its own permanency?

My first work from the wooden sculpture series, "Episteme (2009)," has two different identities related with bodily Gestalt. The first identity is a growing/extending floor, and the second is an unfolding moment. This structure does not have a base, or an inner structure, to support the whole body like other practical staircases. This staircase lays between the typicality of body and space memory and the unexpected varietal monster's screaming, and creates the tension of a stage, like an actor in a play who is just about to stand up. As an unfolding moment, the staircase is the memory of body experience and, like Duchamp's staircase, it doesn't have a shadow since it focuses on time, not space, and on momentum instead of substance. It has already lost all physical character and exists as a tracing from the memory of the body.

Like in Francis Bacon's painting, to break down orders and rules and invite people in between experiences, we need a frame: the frame as a stage and the frame as a body. For this reason, the stair extends from the organism of the architectural space and stands by itself. Smashed bodies exist in the sense of exceptional beings or monsters, and their screaming is encountered at the border of animalism.

A scream might be the only way of escaping from the body and the cage while having the will of life or death. Through this screaming-drawing, the animalism of the subject finally appears, having escaped from the body-cage moment through howling.



Jury Comments

Contemporary philosopher Michel Foucault describes “episteme” as the ‘epistemological unconscious’ of an era, or a system of thought and knowledge based on a set of fundamental assumptions.

For the ONE prize, we went on a hunt for one artwork, operating under Manifest’s own “episteme” – the fundamentals of quality, objectivity, and in this case especially, reduction. As a member of the jury, I was faced with the charge of figuring out what quality really means when selecting one entry over another.

As an artist myself, I understand the pursuit of a sculptor trying to embody just everything in ONE perfect object—the formal, conceptual, spiritual: Art-making is its own process of selection and reduction. The choices that govern the process of making interesting objects are the structure that we operate in as artists and curators. I think the results of this jury unexpectedly emphasize that the artwork cannot just be a beautiful object; it must mobilize and evoke connections within the episteme.

Episteme, by Yun Jeong Hong is the work ultimately selected for the ONE exhibition. The piece first struck me as an object in motion, with a fragmented but recognizable stair form. This form also pulled in a narrative element: Staircases, like doorways and other architectural forms—even an art gallery—are all just dripping in potential. Upon closer look, the stair seems to be constructed from fragments of previous spaces... a banister? These disconnections from active architectural and social

spaces reveal tension between the art object and the physical context or power-knowledge system in which it exists. The imagination that fills in the connections gives Episteme presence and power.

Episteme questions the very physical and epistemological structures it works within. It is not a neatly packaged idea although it seems to be a neatly packaged form - but I suspect it won't be that either, even inside the white capsule of Manifest's Parallel Space gallery. *Episteme* is not just visually beautiful and technically refined sculpture. The work's evocative form has embodied meaning that leads us to question the very objective, reductive standards by which it was selected (and created?) in the first place. That's what "quality," interesting art does.

The artist has used mostly linear pieces of wood to create a structure that appears curvilinear; the work expresses at the same time solidity and lightness, roughness and elegance. These qualities, although opposite, seem to coexist very well together.

The uneven and imprecise placing of the horizontal and vertical wood stakes, which are used to support the central flat and larger tables, become tridimensional lines that give dynamism and lightness to the structure, almost like pencil lines in a sketch. The central wood tables that call to mind some sort of

up-warding set of steps, have uneven, imprecise shapes with scattered empty spaces which add a feeling of lightness to the composition. The dynamic of the supporting lines and the harmonious ascending of the whole composition connect to the space around it with musical elegance and visual stability.

Episteme is at once a found object, a collage, a work of architecture, and a work of sculpture – it inhabits many of the quintessential 20th Century emergent art forms and yet pushes the boundaries of interpretation.

As a sculpture, *Episteme* is remarkably 2-D in nature. It's a staircase, and yet the negative space around and beneath it is striking, almost overbearing; upon further observation, one is mortally aware of the paper-thinness, the fragility of its facade. Reminiscent of Frank Lloyd Wright's Fallingwater, the form represents a common architectural element--the staircase--reinterpreted and deconstructed. It serves no function, for certainly it could not hold more than a toddler's weight; and yet is strange and striking in its appearance, constructed entirely out of found wood, much of which serves no functional purpose, but rather complements the form, as in Duchamp's *Nude Descending a Staircase no. 2*. Furthermore, the uppermost surface of the staircase is coated in places with a clear resin, forming the illusion of puddles of water. These 'pools' serve to both enhance the aesthetic (the resin highlights the rich color and grain of the wood while adding an eye-catch-

ing, tactile glossy surface) and to undermine the function; for what is more slippery and dangerous than a perpetually wet staircase?

Episteme is a remarkable structure, one that questions the very space it inhabits: the viewer is confronted with a familiar sight in a building--a stairway--and yet this one leads to nowhere, cannot be stepped upon, and is placed in the middle of the room. It is this mystery of purpose, this obscurity of being, that both intrigues and delights those who visually interact with it."

Episteme, by Yun Jeong Hong is a work that resonates in the mind of nearly all its viewers – in the everyday. The simple stairwell is a common place to nearly all cultures over large expanses of time. Upon first sight, the immediacy of this subject matter is comfortable for the viewer. But on further investigation, one develops a sense of repulsion. The stairwell is a tool, unlike a large number of tools, the stairwell places the wellbeing of its user upon its supports. To open a can or tighten a bolt the potential danger is minimal; climbing an unstable staircase evokes maximal danger. The common staircase is typically recognized as a finely crafted, measurable object that holds high responsibilities. Recognizable as a staircase, *Episteme* almost begs to be an interactive work, but common sense tells us otherwise. The manner in which these materials are assembled do not appear to uphold the traditional responsibilities of a staircase. It is this challenge that is enticing as a

work of art. The subject and form are clearly at odds with one another. In many ways, inconsistencies in measure and materials categorize this work as an assemblage – a work created by the summation of small independent mechanisms. In a structural sense, the finer mechanisms seem incapable of supporting the whole. In a compositional and fine art sense, the finer mechanisms successfully create the whole.

Episteme is unabashed of its own construction. Calling on a language of disuse and abandon, reintegrated into an elegant architectural feature. The viewer is instantly familiar with the materials and the form that they take on. However, it is the radical forcing together of the materials, in a seemingly haphazard way, that we are inclined to meditate on Jeong Hong's manner of construction. Reflecting the title, the piece is clearly aware of the knowledge suggested in the appearance of the materials and the specificity of the architecture they form. Signifying a depth of ideas that supersedes the visible form and calls upon a larger system of knowledge that piece fits within.

There is an exquisite dissonance created between the implied architectural function of the form and the incapacity of the structure, as a sort of sculptural sketch, to fulfill that function. Like lines across paper, it is a work that appears to be drawn

with boards through space in search of a tentative possibility. The result is this seemingly precarious framework that elicits questions from our own expectations regarding architectural space.

At first glance the sculptural work, *Episteme*, by Yun Jeong Hong, reminded me of a surreal representation of a piano. The inner long wood percussion instruments were now split into pieces striking out. The keys became a giant spiral lacing themselves in movement, waiting for a passerby to mistaken them for a staircase, spewing out unwelcomed and unhinged notes, like a John Cage player piano.

With further review, I recant my imagination; analyzing the posture, shadows, and iconic image of the sculpture. *Episteme* is a complicated structure, ensuing many pieces to form an image of a staircase, leading to nowhere, to everywhere, to a plane of remote viewing. A-ha-ha . . . but you must not touch, and imagine, tiptoe around the windy wooden planks. The raw materials, squirted and seemingly stroked with whips of paint and oozes of a shiny polymer remind me of a tree house made from found objects. However the raw structures used in *Episteme* were placed with shadow and form in mind. The physical enlarged crosshatching of rigid wooden beams accent the, sullen flow of a waterfall, without water. *Episteme* illustrates an organic movement, caught into a man-made fence. It penetrates the imagination and entices the sens-

es; to smell the air of fresh wood and spray paint and to feel the cold, smooth tingle of fresh plastic to the rough grooves of before-sanded wood. The visual keys cut the open air, but cultivate a feeling of a tempting mistrust and nostalgia.

Capturing the space around it, and representing something deeply human in the need to build and the desire to ascend, *Episteme* carries a sense of immediacy. In it, there are resonances to the human experience: the longing, as one views the piece, to climb upward, the desire to build with what we have, and a childlike memory of elemental spaces. The piece exists in the liminality of what is present and what is remembered.

Even the simplicity of the curvature, as the stairs wend upward and pause, is a pause between what is here and what could be reached. With all of this, *Episteme* holds within it a world of past and present, mundane and supernatural, human and primal. Between the borders – in the pause it creates between these worlds – it asks us where we are going. It asks us to remember the story of who we all are.

Episteme appears to be a composite of castoffs, all individually amputated by the logistics of other projects and pursuits.

Although they vary in size, shape, and coloration, they appear unified by this shared history. In a collective effort aided by adhesives and screws, they manage to stand as a deck-of-cards-like structure.

The resulting form is evocative of a teetering case of stairs, though it is questionable whether it would function as such. In this regard, its utility is inherently flawed, much like a pair of wax wings. As an art object, however, *Episteme* cleverly references the composition and structuring of intellectual histories, and nods to a potentially underlying sense of futility.

Artist's Statement

I am interested in objects and their lives. This interest manifested in my recent piece “preserving death and the shapes of living things (2009),” at the Champaign County Historical Museum. In this installation, I exhibited the “Wilson collection,” an invented collection of found and created objects combined with and against the backdrop of an actual historical museum collection. This collection includes Victorian-style moss terrariums; a dead fish collection in resin; skins of animals; holed hamburger patties coated with resin after having been eaten by ants; and animal porcelain collections referencing ancient Chinese taxonomy in the fiction of Borges as discussed by Foucault. This exhibition revealed to me the primary subjects of my artwork: archaeology and taxonomy, history and fiction, functions of the museum, collections as evidence in fiction, positionings and gestures, ontological identifications, death and life and, finally, “things.” My interest in fabricating stories continues to grow into an investigation of objects that embody a desire to be something: objects that exist between the tensions of internal narratives and external spaces.

After the installation of the site-specific project, in order to shed light on the tension underpinning internal and external drives, my artistic praxis has recently consisted of fabricating objects that demonstrate a gesture of becoming, or becoming objects that exist in between the tensions of internal desires and external frames. My first experience following this interest fabricates a staircase, titled “Episteme (2009),” referencing an epistemological structure and its connections/disconnections to a real architectural space. The next sculpture project, “Anti-Oedipus (2010),” represents a floor that extends organically, conveying the will of the splintered materials. As these fragments proliferate and collide with one another, their evolving configurations impart the desire to become a floor, as well as the divergent motion of escaping. The topographical surface mirrors the structure of the narrative without a known story: analogous to an autonomous machine, it produces a plot without a protagonist.

Yun Jeong Hong received her B.F.A. from Seoul Women's University and her M.F.A. in Painting and Sculpture from the University of Illinois at Urbana-Champaign. Her work has been exhibited in such places as the Seoul Olympic Museum of Art, NEXT Art Fair, Hangaram Art Museum at the Seoul Art Center, and the McLean Arts Center. She is the recipient of a Creative and Performing Arts Fellowship Award from the University of Illinois at Urbana-Champaign and was recently awarded a residency with CASAMARLES, allowing her to live and work in Spain.





Semi-finalists

- 1 **John Carrasco**
Broomfield, Colorado

Unseen
poplar & purple heart wood, 79" x 135" x 80", 2009
- 2 **Richard Gilles**
Folsom, California

Gas City
inkjet print, 21" x 48", 2010
- 3 **Matt Klos**
Sparrows Point, Maryland

Ants!
oil on linen, 16" x 23.5" x 2.5", 2009
- 4 **Noriko Kuresumi**
Astoria, New York

Sea of Memory
porcelain, 11" x 15" x 13", 2010
- 5 **David Smith**
Tin Hau, Hong Kong

Jet-Storm-2
oil on panel, 8" x 10" x .5", 2010











About Manifest

Founded in 2004 by professors and students from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists' studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

Mission

Manifest stands for the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

Manifest Gallery

...a neighborhood gallery for the world.

Manifest Press

...take every exhibit home.

Manifest Drawing Center

...because learning to draw is learning to see.

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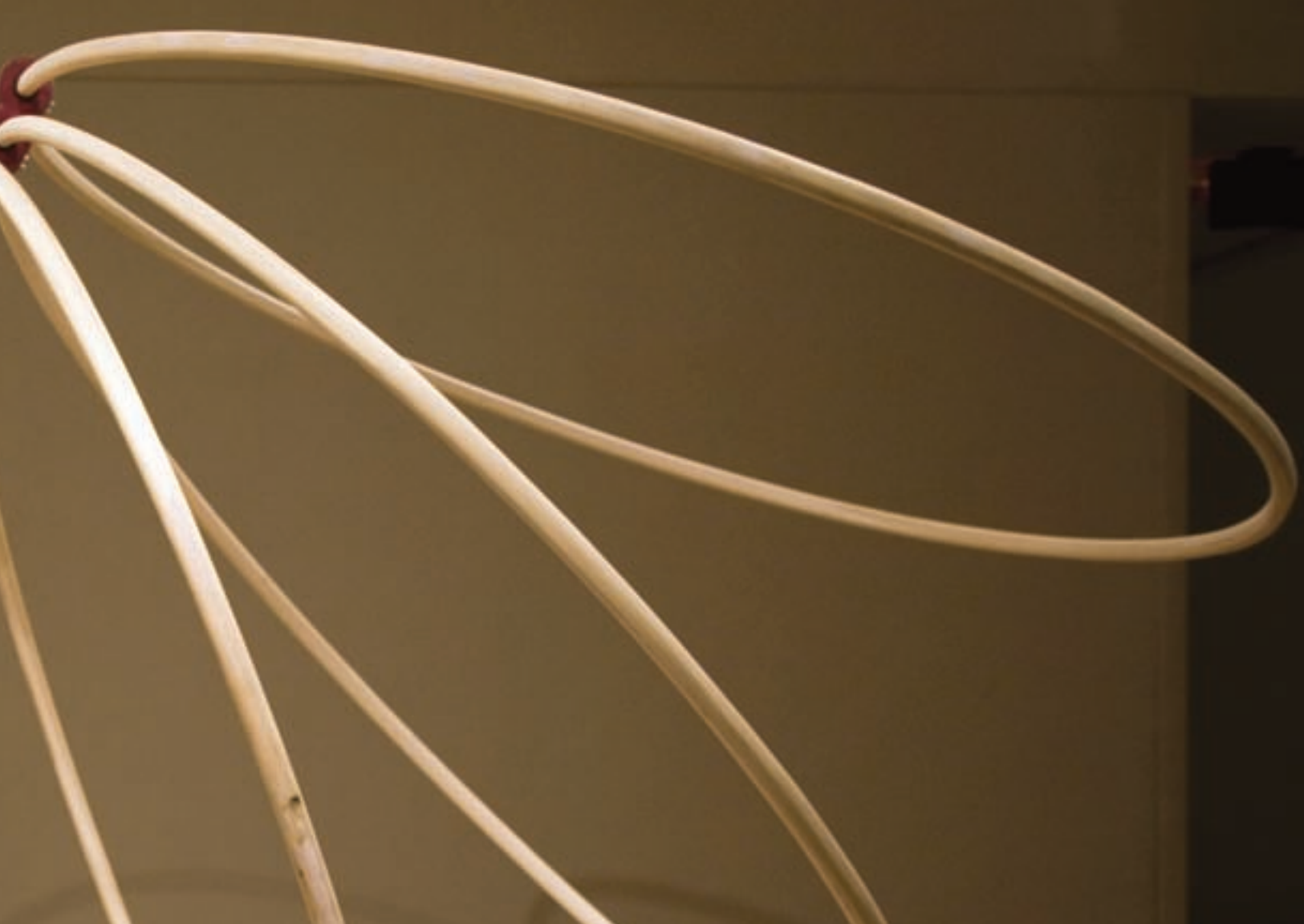
Jason Franz

Laura Fisher

Debbie Heuer

Brigid O'Kane







MANIFEST
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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