

# MANIFEST

v21

# MASTER DIESEL



13 masterworks by 11 new masters from 8 states



# MASTER



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#### Mission Statement:

Manifest enhances the role of art and design in society by cultivating and focusing the transformative power of creativity in the visual arts. Manifest benefits people in the global and local community, including professionals, students, and the public, by creating quality-centered experiences focused on contemporary visual arts and related activities in the context of creative exploration.

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vol 21



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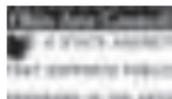
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2727 Woodburn Avenue, P.O. Box 6218, Cincinnati, OH 45206  
(513) 861-3638

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# MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

July 13 - August 10, 2007

1st Annual  
**Master Pieces**

Luke William Achterberg

Corey Ackelmire

Robert Anderson

Ai-ling Chang

Sayaka Ganz

Stephanie Gorman

Joshua Jalbert

Angela Katona-Batchelor

Jillian Moore

Josh Rodenberg

Joni Younkings-Herzog





Some say there is a glut of artists with MFA degrees in the world - that they are a dime a dozen. Unless academia is conferring this terminal fine art degree on anyone willing to pay the often staggering price for it, this devaluation of the degreed Master is indicative, we feel, of a systemic problem in society. The role of the master artist as cultural observer, intellectual mystic, and social healer is trivialized and misunderstood. Some suggest that an academic degree has no power to establish one's mastery of an art form - that only hard work and trial by fire in the 'real world' can do that. But these critics are, one might guess, those who either did not try, or could not survive the grueling critiques and endless all-nighters in the framework of the academic graduate process. Certainly, to say one is a Master is not to devalue other means of attaining excellence. But to have studied in the context of a university or college program, with rigorous requirements, and gained the terminal degree of Master surely warrants some merit. With this in mind, Manifest is proud to launch an annual exhibit entitled *Master Pieces* in order to present and document the best works by new Masters, and to take a stand for their achievement.

*Master Pieces* reveals the intensity and professionalism of students working toward a terminal academic degree. Often the most exceptional work results from these artists' immersion in their culture of study and intellectual pursuit. Manifest's goal, therefore, has been to select works that in the truest sense of the word are contemporary masterpieces - works that set the standard of quality that each artist is expected to maintain throughout his or her professional career. It is our hope that this exhibit catalog will serve as a valuable documentation of these artists' own benchmarks for years to come.

This exhibit of new works by Masters from eleven different academic institutions in eight states marks the start of this very important project at Manifest. It is worth noting that twelve of the fifteen works shown here are three-dimensional, and one can say with confidence that every work in this exhibit is tinged, to at least some degree, with a sense of the surreal.

# Luke William Achterberg

Current MFA Student, University of Kentucky

As an Artist, I experience the world with a keen observational eye. I am dually aware of minute detail, as well as the broad aspects of how everything interconnects and relates to one another elementally and metaphysically.

This duality drives my artistic direction into focusing on the primordial notions of movement/motion and how I can bond elements together as they interconnect and relate to each other into "inter-being"; akin to how molecules and all earthly beings form dynamic relationships with each other. The American traditions of metalworking coupled with the notions of interconnectedness and unhindered steady flowing movement in the philosophical studies of Daoism and Creativity have had vast influences on my formal artistic ideas of material gesticulation and motion. I interpret these ideas into my art through notions I call "Flowing Tendrils", massing elements in relationship by connection of string-like constituents. Through Flowing Tendrils I seek to deny the inherent static quality of sculpture by sculpting fluidity of movement, creating forms that are dynamic, and including patinas that accentuate the optics of movement. The perpetual motion of time, thought, and reality lives with us as human beings and I try to depict this through art; seeking to convey these ideas through sculpture and drawing by depicting tense and relaxed connective tendrils between elements of interacting forms.

Since my artistic ideas deal in part with scientific notions of molecular bonding as old as the universe, I find it appropriate that my artistic practices include processes of manipulating the most basic building blocks of this world and the galaxy by use of fire. Therefore, my primary media centers around elements one could find commonplace on the Periodic Table of Elements; namely Iron, Copper, Aluminum, and their alloys, as well as the numerous natural earthly elements constituting clay. I willingly embrace the labor intensive processes of working with any kind of metal by casting, welding, forging, and fabricating; alongside my practice of throwing, altering, and fabricating water-based clay.

I attest abstract art provokes mystery and meaning in accordance with Henry Moore. So I also journey to incite cognition through sculpting the most basic of earthly elements.

***Podform Evolution***

cast iron, forged and fabricated steel  
7.6" x 38" x 24", 2007





***Primordial Movement***

forged and fabricated steel  
84" x 60" x 42", 2007







# Corey Ackelmire

MFA 2007, Kent State University

People interact with things everyday. We see things as having a purpose and as holding ideological positions in our thoughts. Since things are inanimate, the purposes and ideologies they represent may seem unchanging, but the reality is that objects serve purposes and signify ideas because they are the constant subject of human interpretation and manipulation. Therefore, objects, and our feelings about them are rarely fixed, rather, they are constantly interpreted on the basis of context and the intentions of their human owners and makers. My work illustrates this interpretive phenomenon, with the hope of causing my viewer to challenge ideas they have taken for granted about the everyday world of objects that surrounds them. Through the manipulation of familiar objects like toothbrushes and disposable razors, the work questions our emotional attachment to beautifully designed objects, design's relevance to function and the impact our heavily designed surroundings have on consumer culture.





**Buttonhooks**

toothbrushes, razors, metal  
1" x 22" x 9", 2006

# Robert Anderson

MFA 2007, University of Cincinnati

*The most difficult thing in the world to learn to see is the obvious, the familiar, the universally taken for granted.*

-John Dewey

My thesis work explores the subtleties of the ordinary human experience. I have discovered the power of the forms found in my surroundings. My work focuses on the subtle gestures of group interaction that illustrate commonplace relationships which often go unnoticed in everyday life. Depending on the changing relationships between the subjects or the settings in which they exist, people exhibit different signs and gestures, the nuances of which provide the viewer with insight into their own relationships.



**Coffee**  
oil on panel, 13" x 12", 2007



# Ai-ling Chang

Current MFA Student, Savannah College of Art and Design

Our experience is defined by a series of actions. External stimuli are perceived, processed, and then an action is formulated in response. However, even this understanding of the way information is processed is a part of a larger construction based upon a specific cultural and historical context. Science is a defining part of the way we see things. The truth of the matter is, however, that science imposes. It imposes a set of organizing principles upon that which it examines, principles that claim to be an objective means towards knowledge. However, this method is limited to a very visceral, tangible realm. No matter how powerful our magnification tools, no matter how specific we can become in our understanding of the mechanical functions of nature, down to the basic elements of matter, there must be something more. Regardless, science's approach to knowledge, through an understanding of nature, is one that in a lot of ways is diametrically opposed to the very essence of nature itself. I am interested in the tension that exists in this relationship, and in using the human body and the photographic process as the vehicle for exploration.

**Untitled**  
inkjet print, 2.5" x 9", 2007







# Sayaka Ganz

Current MFA Student, Bowling Green State University

Recently I have been experimenting with assemblages using plastic kitchen utensils. I first started toying with the idea because I saw some similarities in the forms found in plastic and those in metal, the material I had been using before I came to graduate school. The shapes of kitchen utensils often resemble gardening tools and curved designs of the utensils have biomorphic qualities.

Plastic is such a ubiquitous and modern material that its artistic potential has yet to be thoroughly explored. Nature cannot reclaim plastic and turn it into soil. We make plastic objects because they are inexpensive, but we find plastic easy to throw away for the very same reason. I wish to take this material and turn it into something alive that we want to love and protect. Animals and birds are good subjects because they are alive, can have human-like personalities and also can become human possessions. They are life forms that we can easily relate to. I hope to make my viewers think not only about my sculpture and what they are made of but also of something they are about to throw away. Instead of pressuring my viewers to recycle, I want to show the potentials that these materials possess. Maybe they aren't useless things that clutter our attics and garages. They can be turned into something beautiful.

I do not believe that the production of plastic has only negative impact on our society. What I question is our culture of convenience and all the waste we produce, especially in developed countries such as Japan and the United States. I read that an average American produces about 1000lbs of trash per year. I hope to continue researching various discarded materials that can be used to make art. I think that the world will be a better place if we can appreciate and be kinder toward the materials that surround us.

**Japonica**

mixed media, 30" x 34" x 36", 2007



# Stephanie Gorman

Current MFA Student, Ball State University

My work is an investigation of nonfunctional sculptural ceramic forms. I am interested in large slab built forms that contain convex and concave organic shapes that are emphasized by highly textured areas. I add slips to increase the contrast between the textured and flat smooth areas. The forms are soda fired. I enjoy the unpredictability of atmospheric firings. The slips are made to change accordingly to the amount of soda that attaches to the surface.





**Untitled**

stoneware (soda fired)  
22" x 16" x 5", 2007

# Joshua Jalbert

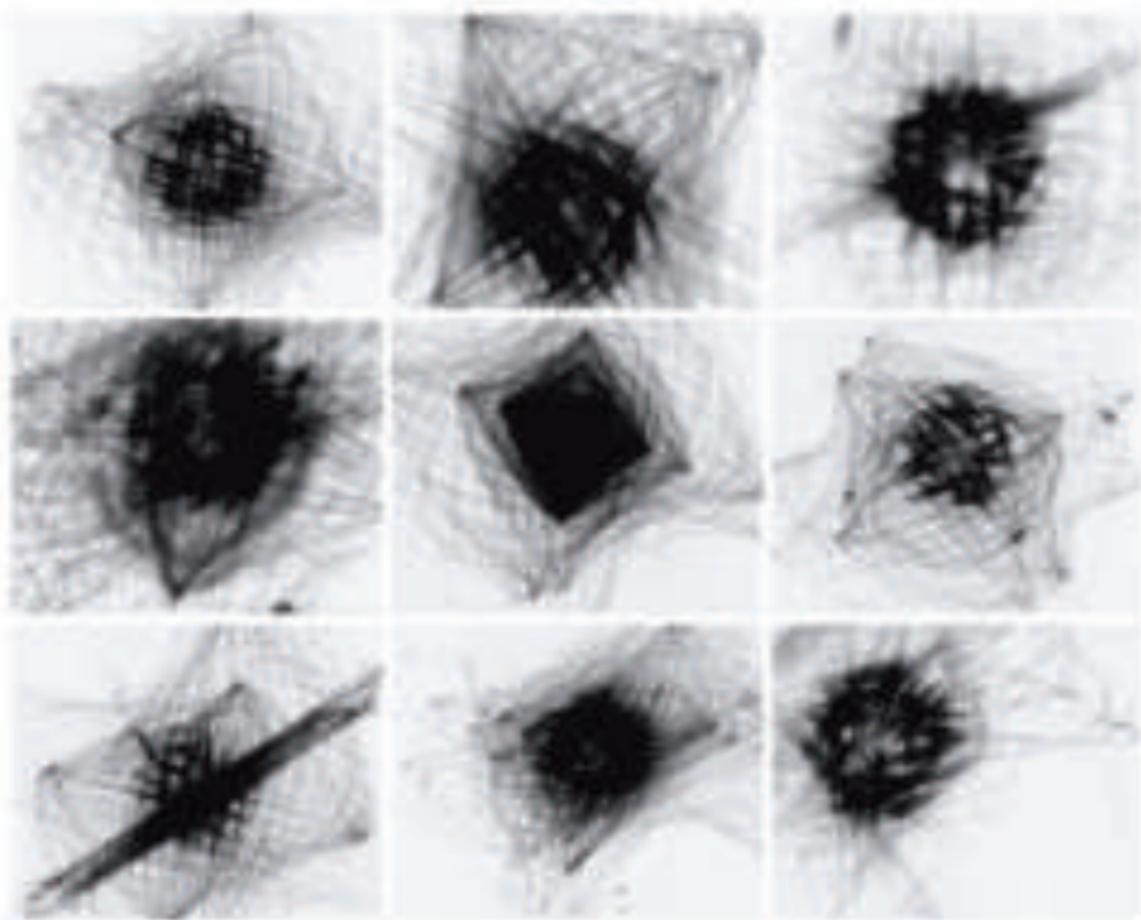
Current MFA Student, University of Oregon

My artwork is the result of a dialogue between nature and myself. The sky, river, trees, and natural phenomenon act as the creative agents in collaboration with the recording devices that I introduce. In my work the photographic process is a mediator that makes visible that which could not otherwise be seen. Rather than simply regarding nature as an object, my art interacts with the phenomena of nature and with natural processes.

These photographs record the path of a small light bulb suspended in the branches of a tree. Gusts of wind swung the bulb, and the image that resulted is of light tracing the path of the wind in the night.

## ***Wind Through Trees***

photography - silver gelatin print  
12" x 15", 2007



# Angela Katona-Batchelor

MFA 2007, Boise State University

I have always been fascinated with the human body. Initially, I incorporated the image of the anatomized heart in my work as a visual stand-in for myself. It became a kind of personal iconography through which to talk about my history and family. As this heart image kept being repeated, I was questioned in graduate school as to why I was so interested in it and I began to research its meanings. As I investigated, I found that almost every culture or group of people throughout history has had some affinity with the symbolic heart. It has served as a representation of life, love, courage, essence, and the soul.

This discovery only served to reinforce what I had already known to be true for myself, that the heart, both real and symbolic, had the power to captivate and dream into existence the qualities most important to us. This information deepened my love for the image, which led me to investigate other organs. If the heart was the shining star of the body, what meanings did the other organs possess? Did the stomach, liver, and kidneys have just as much symbolic power? It didn't take long before I discovered that they too have a rich history of metaphorical meaning and symbolic associations.

This series of work is the result of my inquiry and exploration into the individual organs. The body and its representations often becomes a catalyst through which to understand the deeply meaningful aspects of our being. Humanity has always exhibited an interest in the representation of the anatomized body. But, as

this subject recurs so often over the course of the history of visual culture suggests that it has a particular power to engage the imagination.

This work utilizes the tradition of flap anatomy as a vehicle to talk about the relationship between the body and the soul. Historically, anatomical prints were intended to be descriptive of an actual cadaver and function as a teaching tool for students. The peeling back of successive layers not only mirrors the act of dissection, but also invites curiosity. This work not only visually suggests a connection to this familiar medical tradition, but also makes connections to abstract ideas and historical references.

What ultimately fascinates me about this historical relationship to organs is humanity's capacity to link nebulous ideas or beliefs to particular objects and spaces. Objects that, unless through some invasive or violent means, are not meant to see the light of day. This linking becomes a means to rationalize the unknowable. It is not difficult to conceive of our emotions, feelings, and spiritual well being tied to some specific part of our bodies. When we carry emotional burdens we talk of having heavy hearts. When we contemplate the memory of a loved one, we sigh deeply in our lungs. The organs become a physical place for us to realize how complex we are as human beings and as human persons. The viscera are a way for us to express that complexity.



***The Body Paradox #13***

hand-colored etching, resin,  
transparency, waxed paper, petri dish  
.6" x 4.5" dia., 2007

***The Body Paradox #16***

hand-colored etching, resin,  
transparency, waxed paper, petri dish  
.6" x 4.5" dia., 2007





# Jillian Moore

Current MFA Student, University of Iowa

I am motivated by the pleasurable experience of making. There is sincerity in surfaces that show the slow erosion of my hand's movement. Whether it's the circular tedium of wet sanding or the additive and subtractive meandering in my wax forming, these small moves are vital. This kind of focus has become a major motivating factor in my work. I have systematically chosen methods, particularly electroforming, with long stretches of repetitive motion.

The copper emerges from layers of paint, to be darkened chemically, deeper in tone than an old penny. The buffed exterior is a tactile anchor. There is a visual language that results from this, communicating a history of touch. It is irresistible for a viewer in the same way a beach pebble rolls comfortably in the hand.

This same weathering touch is applied in the refining of my wax forms for electroforming. The microcrystalline wax warms to the touch, becoming plastic in nature. I can achieve curves and tapered forms that would be exasperating through hammer forming. There are incidental factors that make this process all the more appealing as the copper is guided to the surface by electricity. Polar lines run up and down the exterior, marking the electrical tracks. Ridges and coralline growths creep and bloom over the copper surface as it grows. Chemistry and biology speak the same language. Later, these same growths resurface through their painted skins through manual erosion. I like the visual noise that results. The wax is melted away, and a shell of copper becomes the artifact of the process.



Something happened when I began putting personalities into the wax forms. I wanted the simplicity of body language to communicate the emotions they were mirroring. There is an unavoidable appeal to the humanism in that process of art as proxy for typical forms of communication. In the same way that I seek out incidental marks in a process, I hope that my incidental thoughts will filter in as well. Their postures become fruiting bodies, invertebrates, buffoons.

**Knobbles**

electroformed copper, brass, paint  
18" x 12" x 10", 2006



# Josh Rodenberg

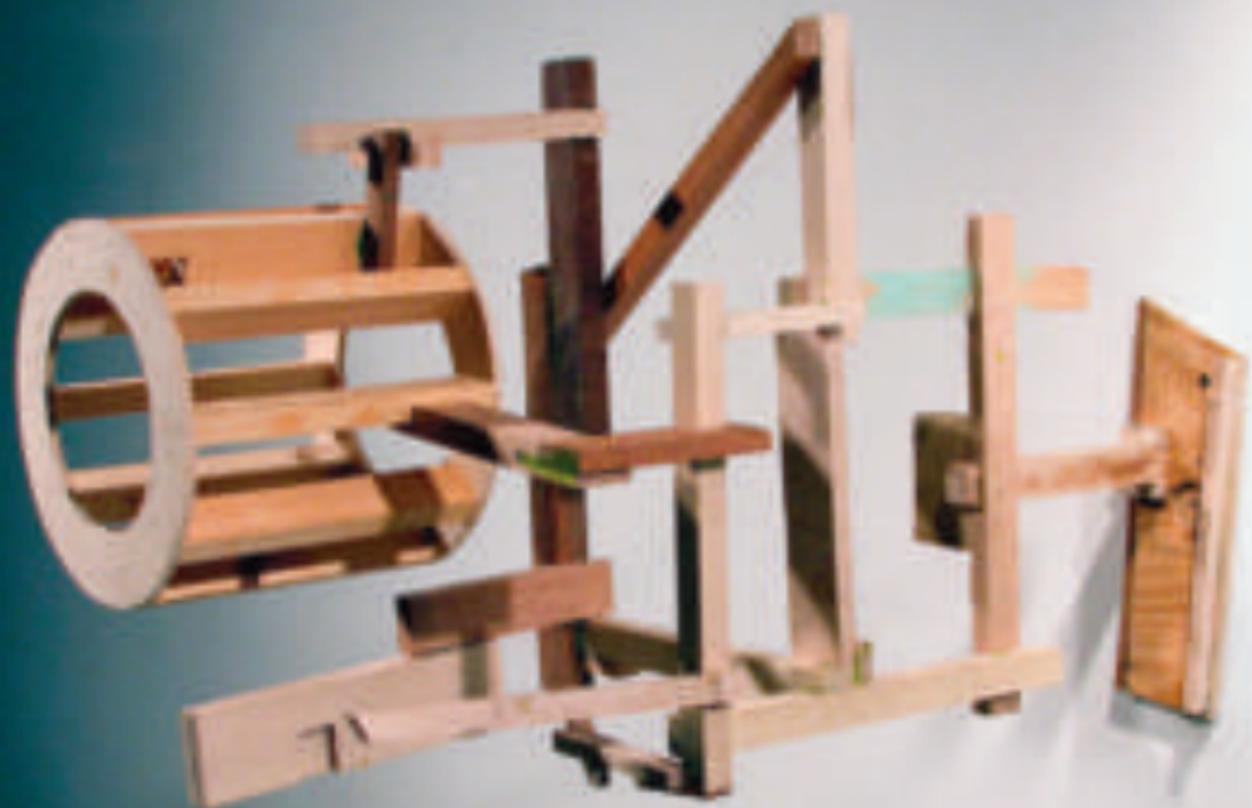
MFA 2007, Virginia Commonwealth University

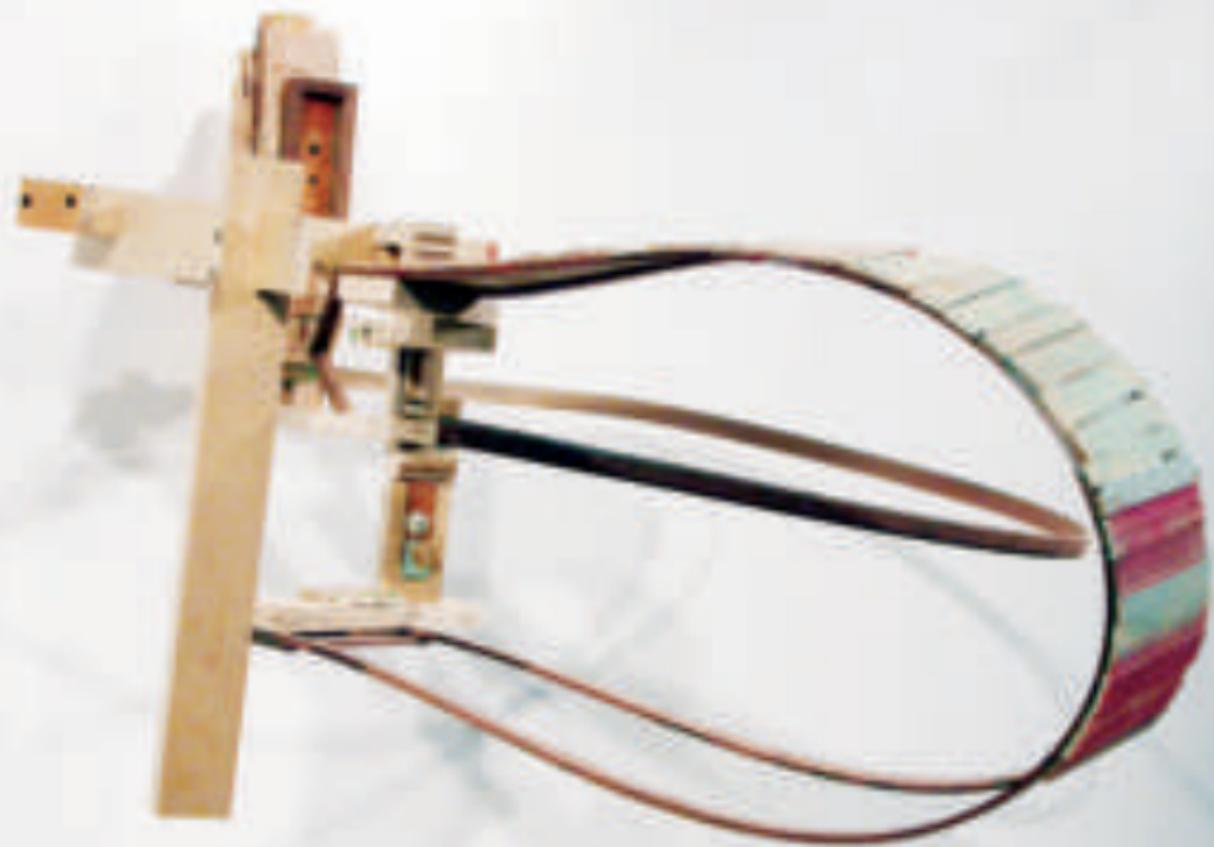
My work is inspired by vernacular constructions, being available resources that have an apparent hand made aesthetic. They are made with a mixture of intuitive and conscious decisions that dictate how and what is built. This body of the work has an academic and "untrained" construction, both illogical and logical connections. In the construction process, I make decisions to assemble absurd situations that have issues structurally. I build with an idea of a temporary solution that at times can be extremely haphazard. This solution allows me to make quick judgments and to continue to the next component.

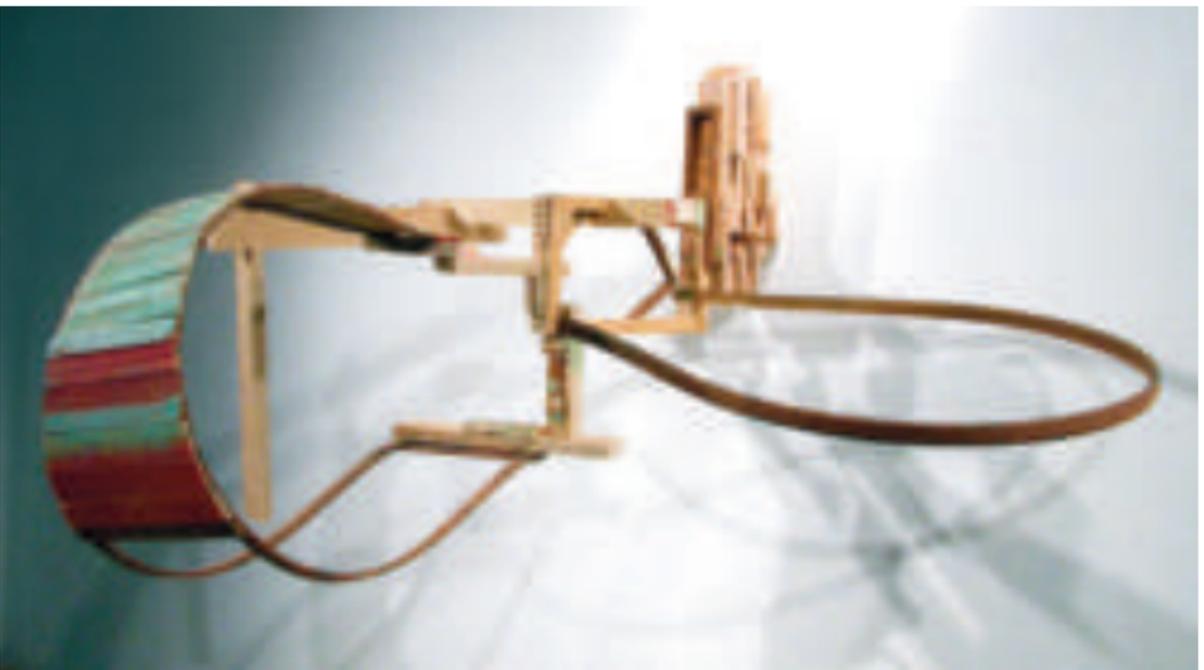
It is important that my work grows sporadically to reflect an unplanned unobtainable development. While working intuitively, the work expands rapidly continuously changing. These conditions usually result in congestion, confusion and wasted space. My work is inspired by this problem as it continues to expand in all directions potentially having no end.

I consider my sculptures to be three-dimensional paintings and drawings that come off the wall. I draw with wood to create direct lines in space that stretch across the room dramatically. I want the viewer to follow the lines that start from the center component and discover the simplicities and complexities constructed.

**Portal**  
wood scraps, 16" x 14" x 16", 2007







**Wall Bend**

Wood scraps

13" x 24" x 17", 2007

# Joni Younkings-Herzog

MFA 2007, Indiana University

I developed a scientific fascination with biology as a young child which heavily influences my aesthetics and choice of materials. The materials become vocabulary with their own intrinsic qualities influenced by a sense of beauty in Nature. This beauty is often employed as an attractant for pollinators, decoys for predators, mating preference and food source choices. I am also in awe at Nature's attention to design to promote the procreation of the species-especially botanicals from warm, humid climates. My interest in tropical flora and fauna developed before I had a chance to visit Central and South America. My travels there reinforced a primal draw to them that resurfaces in my work. I emulate organic constructions, junctures and transitions that I find by morphing unlikely sources, combining beauty with absurdity and a desire for the fantastic.

I often indulge myself in science-fiction worlds and stories of mythological beings. How would the transition from human into goat, horse, wolf, bull etc., actually feel and look if they were me? Why are there no references to my alter-ego of self combined with a giant tongue? Or a giant spider constructed from Barbie parts to vanquish? Like my spiders, I lure my viewers closer with luscious materials, and sensual forms, inviting them to take a closer look. These fantastic creatures are absurd and funny. I utilize humor in my work to allow one to laugh and take a moment to question "why?" Is it really funny or do we need to laugh at ourselves and our insecurities once in awhile?

**Dio Mio**  
bronze, 10" x 12" x 8", 2007



***Lust and Anxiety***

cast hydrocal, 40" x 45" x 2.2" ea., 2006











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2727 woodburn avenue cincinnati, ohio 45206  
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[www.manifestgallery.org](http://www.manifestgallery.org)