

MANIFEST

v33



David Dotson: The BorgDot Works +



Tama Hochbaum: Looking Through the Glass

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 33

David Dotson

The BorgDot Works

+

Tama Hochbaum

Looking Through the Glass

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

MANIFEST VOLUME THIRTY-THREE

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Manifest Creative Research Gallery and Drawing Center

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First Printing - January 2009

Designed by Jason Franz

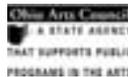
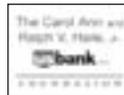
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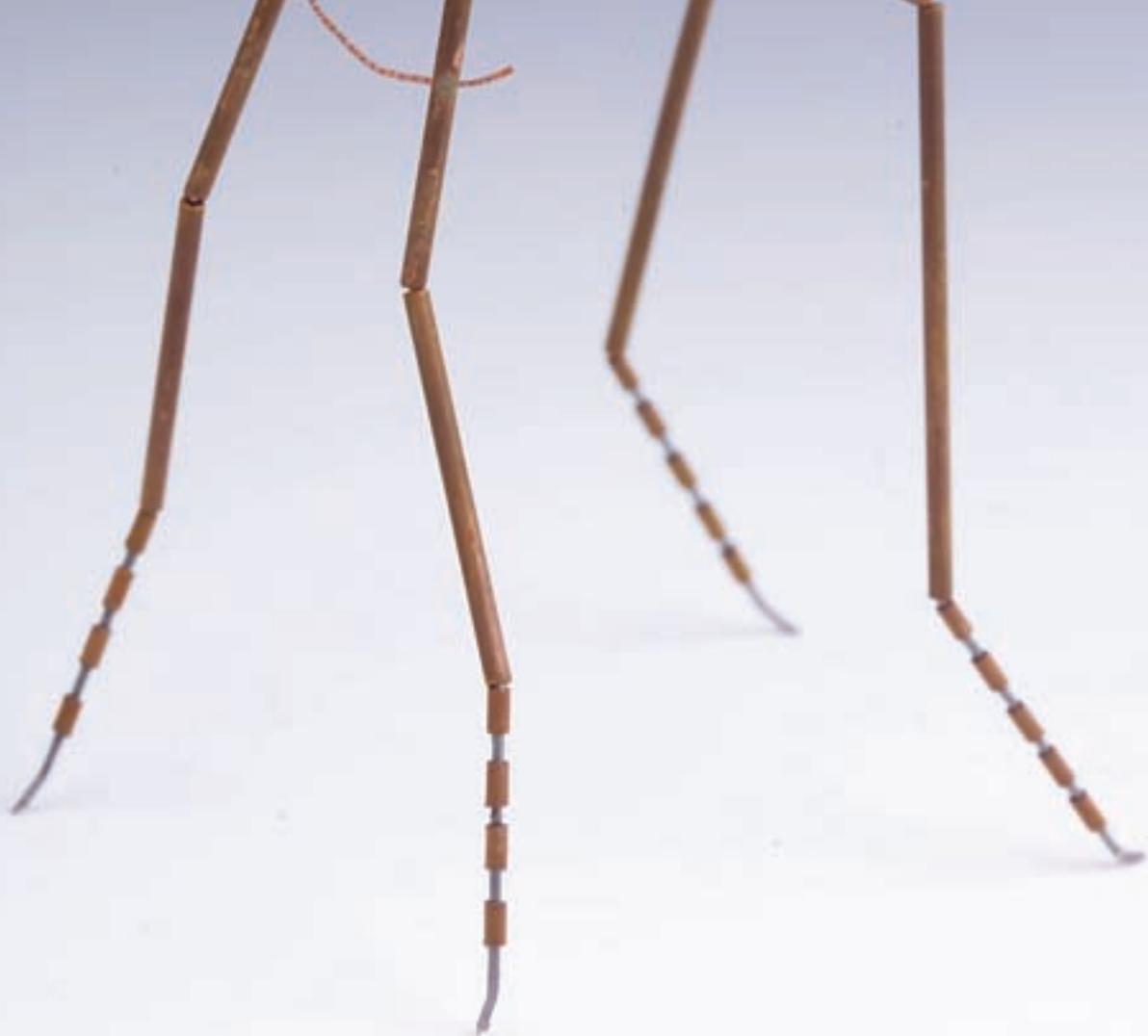
Back cover image by Tama Hochbaum

Photography of Mr. Dotson's works by Jeff Sabo and David Dotson

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David Dotson
The BorgDot Works

Curated by Jason Franz

January 23 - February 20, 2009



My work continues a vein of questioning about the Industrial Revolution that began at the beginning of the 20th century with Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*. The speed at which technology has developed, while exciting, has left us unable to fully consider the implications of our creations. The integration of technological and biological components in these hybrids is representative of what I believe are critical questions: How far are we willing to synthesize ourselves with the machines we construct? What is the Utopian vision of that merger, both physically and morally, and most important, who has control over the direction of that vision?

The work is not merely about asking questions, and making observations about the influence of Corporate control. It is about exploiting the structure of the system that occupies our daily perceptions of the world. Our freedom depends on our ability to take responsibility for how we see. This work is the spectacle in its most loving, caring, and yet manipulative form. These pieces are at their heart, the continuation of another Revolution, a ploy to bring people back from the edge of anti-intellectualism and unquestioned loyalty to precarious and destructive ideologies. It is not a call to resist, but a means by which to be proactive and take the advantage in a compromised system.

- David Dotson





Armor Bug
insect material, steel, 3" x 1.25" x .63", 2006





Bone Crawler

bone, insect material, hair, paper, steel, 3" x 2" x 1.25", 2006





Bone Mimic Bug
bone, insect material, hair, steel, 2.25" x 2" x 2", 2006





Land Mosquito
insect material, steel, copper, 3.25" x 2"x 2", 2006





Micro Crab

copper, steel, brass, 1.5" x 1.5" x 1.5", 2006





RAID I
insect material, copper, steel, 1.25" x 2.25" x 2", 2007





RAID II
insect material, copper, steel, 1.25" x 2" x 2", 2007





RAID III
insect material, copper, steel, 2" x 2" x .75", 2008





Recon Flyer
insect material, copper, steel, 1.5" x 1" x 1.25", 2008





Shovel Head Runner

insect material, copper, steel, sculpey clay, 1" x 1.5" x 1", 2008

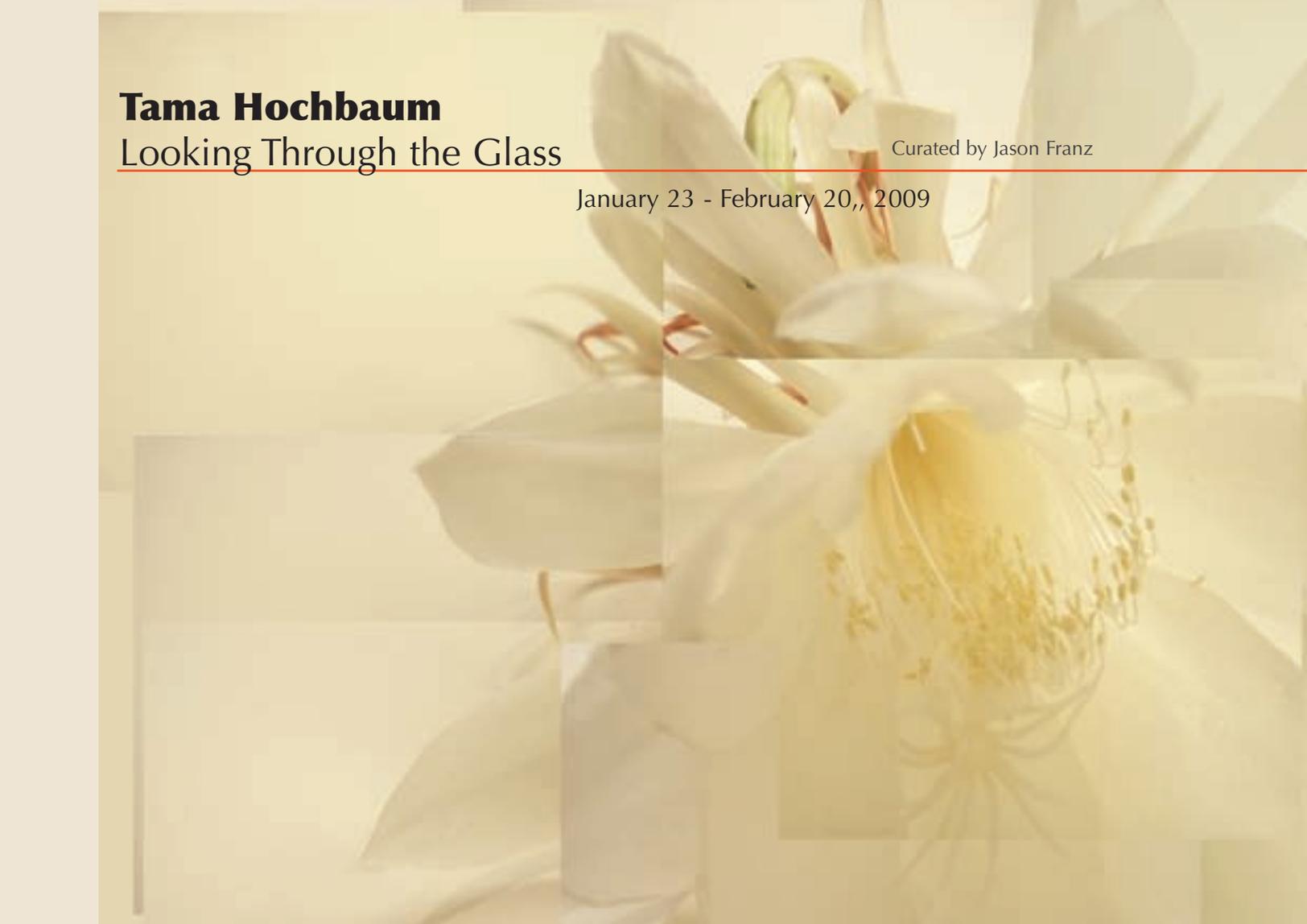




Symbiote Medical Cyborg
insect material, copper, steel, 1.5" x .5" x 1", 2007





A close-up photograph of a white flower with a yellow center, overlaid with a grid pattern. The flower is the central focus, with its petals and stamens clearly visible. The grid is composed of thin, light-colored lines that create a series of rectangular frames over the image. The overall color palette is soft and warm, dominated by the white and yellow of the flower against a light background.

Tama Hochbaum
Looking Through the Glass

Curated by Jason Franz

January 23 - February 20,, 2009



When applying for an exhibition at Manifest last year I proposed a show entitled "Looking Through the Glass" - a play on words, a scrambling of the the title of the second volume of Lewis Carroll's *Alice's Adventures in Wonderland*. The title is interesting for a number of reasons, one being that I am currently involved in photo-illustrating that very text, though at the time of my proposal I was not. My original idea was to exhibit work that had been shot through windows - the glass of the title.

Though all the pieces in the current exhibition were not, in fact, shot through windows, some of them were, and there is surely a sense of a slight remove that glass produces in all of them. The use of the composite contributes to that remove, I think, with a number of the pieces seeming as if one is actually looking through a prism. *Magnolia I* is such a work, with *Night Blooming Cereus* coming very close to that prismatic effect. Taking multiple frames of the same image with slight shifts in both time and space and then re-constructing the original "tableau" in photoshop without concern for a seamless recreation makes for this sense of viewing the world through a scrim, a piece of glass, reality refracted through a something-else-ness. The glass one could be looking through might even be the lens itself. The composite reinforces this, with its shifts of hue and value from one frame to the next, a slight change of focus, of aspect, a different angle, making very present the idea of looking, and of looking through. One is constantly reminded, it seems, of a degree of separation, while at the same time, I hope, stirring a desire to join the pieces, and make the many, whole, capture the scattered into one.

- Tama Hochbaum







Carolina Friends Tree

composite digital photograph, 26" x 21", 2007

previous page:

Blue Approach

composite digital photograph, 19.5" x 47", 2007



Garage
composite digital photograph, 21" x 23", 2008

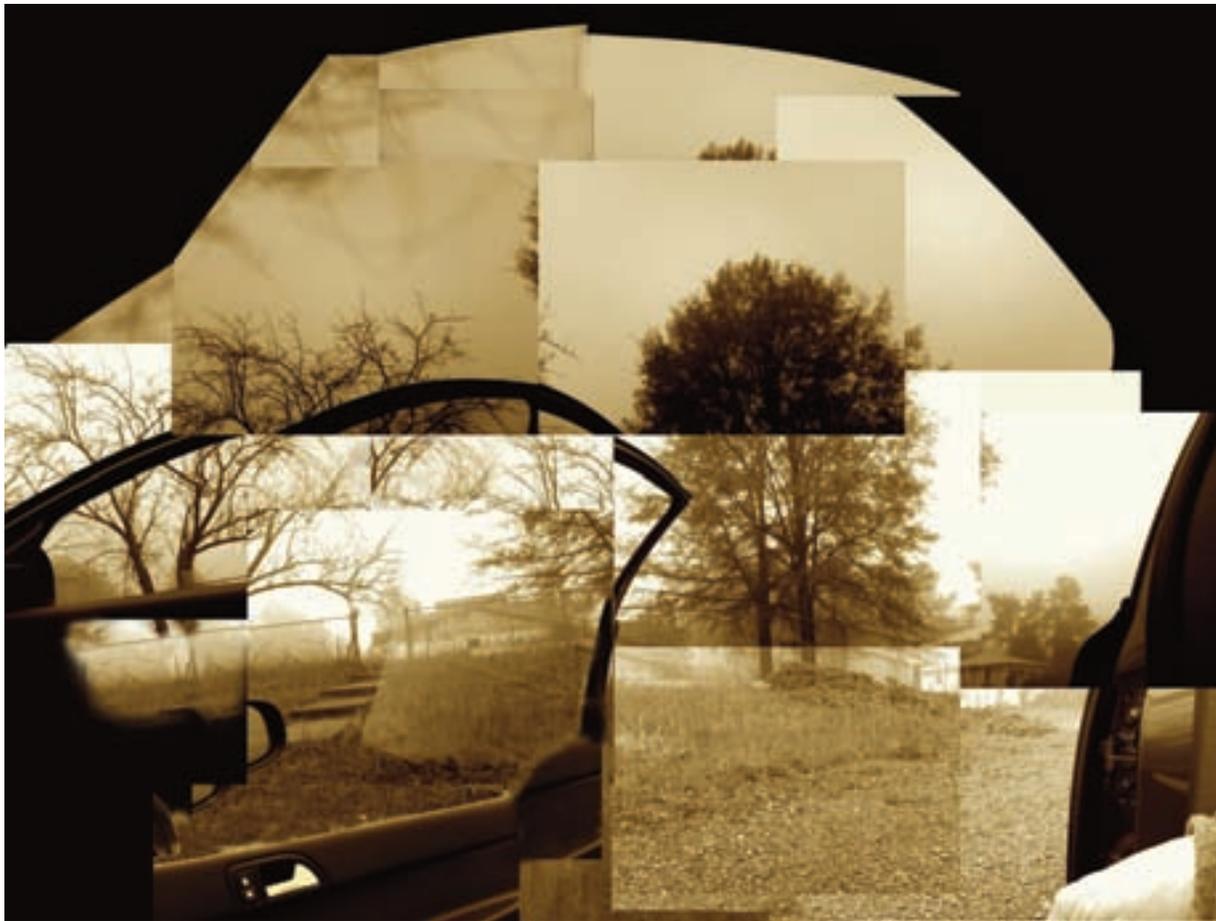


High Tree (Hoch Baum)

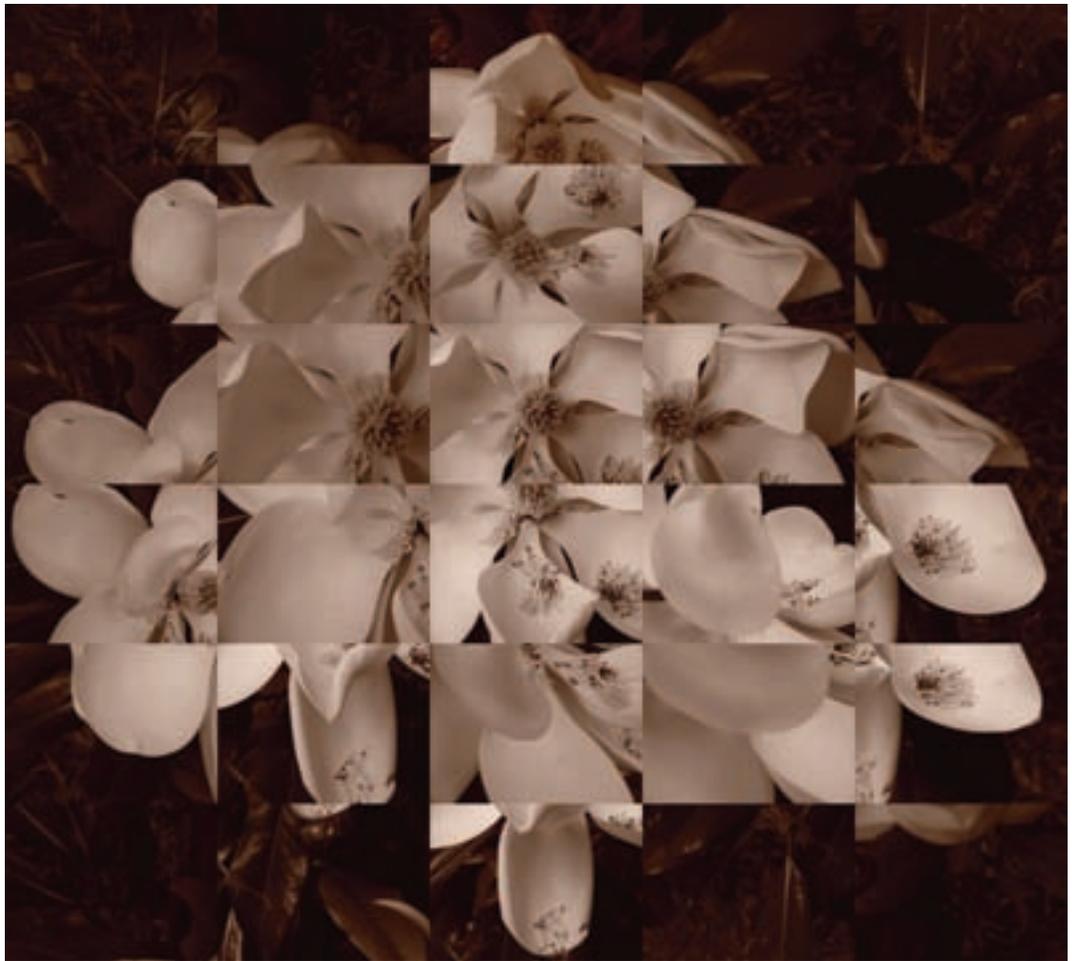
composite digital photograph, 45" x 18", 2008



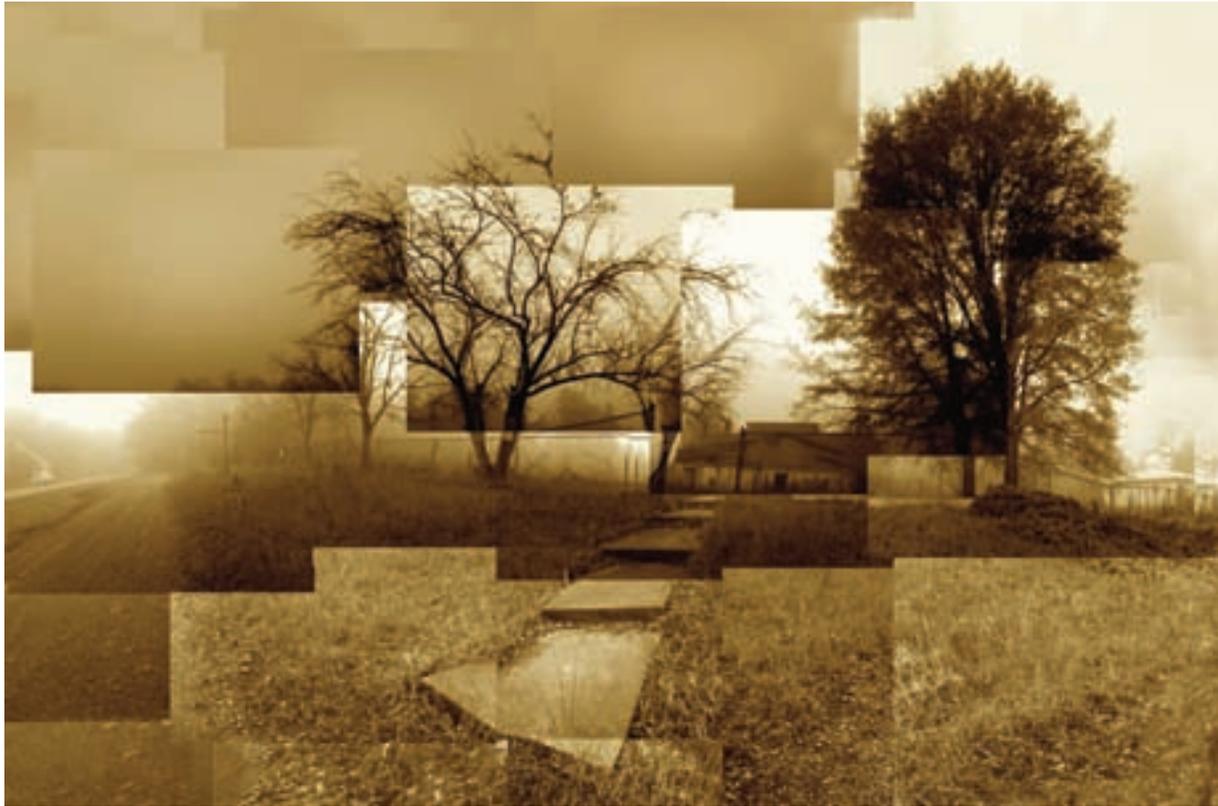
High Tree I
composite digital photograph, 35" x 18", 2008



Through a Dark Window
composite digital photograph, 21" x 28", 2007



Magnolia I
composite digital photograph, 23" x 25", 2008



Mt. Sinai Road

composite digital photograph, 22" x 33", 2007



Night Blooming Cereus
composite digital photograph, 21" x 23", 2007

About Manifest

Founded in May of 2004, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The elegant street level exhibition space is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. It is also within easy walking distance of a diversely populated historic neighborhood with 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 by students and professionals from around the world. The Manifest Drawing Center Studio is located in the nearby Walnut Hills Essex Studios Complex.

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 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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Meredith Christopfel

Laura Fisher (*Senior Intern*)

Aubrey Kelly

Allison Lowe

Anna Martinovich (*Senior Intern*)

Amanda Nurre (*Senior Intern*)



image on back cover:

Approach (detail)

composite digital photograph, 18" x 42", 2007



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