

# FOR IMMEDIATE RELEASE

## MANIFEST PLANS

Manifest Creative Research Gallery and Drawing Center  
Season 2 Exhibit Schedule

September 27, 2005 – August 4, 2006

Red text indicates all or partial call for entries content

\*\*\* Indicates all or partial student content

Person in charge (curator/organizer) is listed in parentheses.

All exhibit titles are tentative. Schedule is subject to change.

Hi-res images and detailed info available upon request.

### Show 1

**September 27 – October 29 (curated by Jason Franz)**

Reception: 6-10 p.m., September 30th

Main Gallery – **Robert Spahr: "CRUFT"** (<http://www.robertspahr.com>)

Drawing Room – **Kevin T. Kelly: Drawings** (<http://www.kevintkelly.com>)

Possible performance, or public art project during exhibit.



**Robert Spahr** was born in Wilmington, Ohio in 1965, received a BFA Degree in sculpture from the Art Academy of Cincinnati in 1988 and an MFA in sculpture from Parson's School of Design, New York City in 1991.

Founder and curator of the Kraine Theatre Gallery (1992-1994), Spahr also conceived and organized evenings of theatre, music, dance, film, and performance art which coincided with the gallery's openings. At this time he was also founder and moderator of the Live Art Workshop (1993-1994), a group of multi-disciplinary artists, working together to develop collaborative performance.

Spahr then moved on to Co-found and become the Artistic Director of Expanded Arts (1995-1997), a critically acclaimed theatre company that produced numerous productions in its "Storefront Theatre" as well as producing "Free Shakespeare in the Park(ing) Lot. The successful off-broadway "Shakespeare's R&J " was first produced by Expanded Arts in September of 1997. It is now the longest running Romeo & Juliet in the history of Broadway.

In 1998 he founded brainwrench.com, a website of digital images that can be sent as electronic greeting cards. The sacred and profane are all expressed through innocent appearing eCards that turn the BlueMountain.com and American Greetings format upside down.

For his current work Spahr creates automated scripts and algorithms that harvest images off the Internet as source material, which are then used to generate a new image he calls "Crufts." In an attempt to democratize art making, Spahr also creates multiples in an unlimited edition with supplied "source files." Those interested in owning a Robert Spahr multiple are encouraged to download the "source files" and follow the instructions to create the art object for themselves. By following the source file instructions exactly, the created work will be considered part of this unlimited edition.

Spahr views the Internet as a vast database of images and from which he draws the materials for his artworks. His creative activities bridge the gap between fine art and digital design. The works in "CRUFT" represent Manifest's embracing of New Media, (and the merging of disciplines), as well as the willing integration of it into the same context as traditional art forms. The exhibit also embodies Manifest's notion of accessibility of artwork to the general public. Spahr's work pushes the limits of conceptual image making, and helps stake new territory in the geography of 'pop' art.

Robert Spahr has lived and worked in New York City since 1989. He is currently an instructor of New Media at SUNY Purchase in New York.



**Kevin T. Kelly**, born in 1960, graduated from the Art Academy of Cincinnati in 1987 with a BFA in Sculpture. He moved to New York City in 1988, where he worked as a studio assistant to Tom Wesselmann for nearly six years.

Kelly considers his drawings and paintings "Neo-Pop" or "Post-Pop." Infused with a postmodern sensibility, subject matter relevant to the present day, and executed in what the artist refers to as a "hyper-chromatic" palette, the paintings are not only saturated by contemporary issues, but excel as studies in formal definition, composition and color. The work has been described as: "Roy Lichtenstein meets Dennis Hopper on Steroids." It's a wry, complex mixture of satirical social commentary, the six o'clock news, and the Sunday funnies.

Kelly currently lives and works in the Cincinnati area. His work has been represented by galleries in New York City, Detroit, and Columbus, Ohio. His work is shown nationally, and is in collections around the world. An exhibit of Kelly's work at the Dayton Art Institute is scheduled to run concurrently with the exhibit at Manifest. Kelly has taught as an adjunct professor at The Art Academy of Cincinnati, and written critical reviews for Cincinnati CityBeat, Dialogue magazine and New Art Examiner.

**The combination** of these two artists, in two simultaneous exhibits at Manifest, represents the reunion of two classmates (Art Academy) who both pursued careers in art in New York City, who both began as sculptors but have since adopted 2D media, and who both incorporate elements of 'pop culture' into their work. The similarities and differences promise to make for an interesting and artful cultural experience.

## Show 2

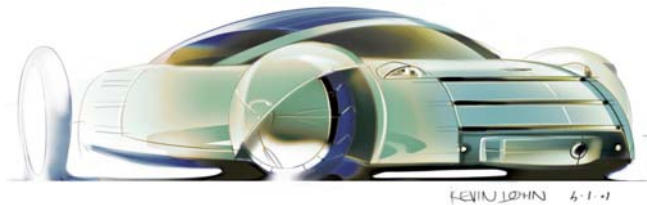
**November 12 – December 9 (curated by Brigid O’Kane) \*\*\* (undetermined if call for entries)**

Reception: 6-10 p.m., Nov. 11<sup>th</sup>

Main Gallery – **Automotive Design Renderings and Scale Models**

Drawing Room – **Automotive Design Sketches and Process** (including photo-documentation or video)

Possible public lecture in gallery.



**Automotive Design** is one of the most ubiquitous areas expressing art and design principles. Cars are everywhere, and we associate our identity and that of others with the cars we drive (or wear). They are in fact a fashion statement, a cultural proclamation. But how many people know what really goes into the process of designing a car? How many people are aware that drawing plays a fundamental role in the conceptualization, and realization, of a design plan or how drawing as a means of perception affects a designer’s decisions?

Brigid O’Kane, Associate Professor of Design at UC, and Manifest’s co-founder/co-director, is an instructor of Transportation Design, and is leading the establishment of a complete area (track) of study for Trans Design in the School of Design at UC. As curator of this exhibit, O’Kane will assemble and present examples of automotive design, including scale models, sketches, finished renderings, and 3d digital renderings. Both the main gallery and drawing room will house this exhibit. Possible contributors to the exhibit are Daimler-Chrysler and General Motors in Detroit, as well as students of transportation design at UC and elsewhere.

## Show 3

**December 17 – January 13 (curated by Elizabeth Kauffman)**

Reception: 6-10 p.m., Dec. 16<sup>th</sup>.

Main Gallery – **Call for Entries: Theme TBD**

Drawing Room – **Call for Entries: Theme TBD**

As with *Gender*, *Engendered*, *Magnitude SEVEN*, and *GREEN*, which comprised Manifest’s first series of thematic calls for entry, our second season will include two exhibits that provide creative opportunity for our curators and participants.

#### Show 4

January 28 – February 24 (curated by Jason Franz)

Reception: 6-10 p.m., January 27<sup>th</sup>

Main Gallery – **Boris Zakic: Paintings** (<http://www.zakic.com>)

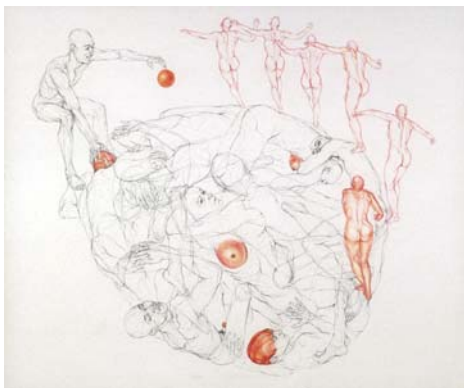
Drawing Room – **Sol Kjøk: Drawings** (<http://www.solkjok.com>)



**Boris Zakic** is an internationally exhibited and collected painter currently chairing the Georgetown College department of art in Georgetown, Kentucky. His often very large, and crisply clean paintings offer a playful, ironic, and sometimes haunting experience of conceptual tromp l'oeil. His masterful realism is mixed with a postmodern play of symbol, and artifice, to illustrate psychological drama, often of characters seemingly lost in a world of paint. Zakic's works most often include references to the human figure, as well as implied commentary on the relationships of photography and painting (image making) to life.

Zakic was born in 1974, and received his first formal art training at Gimnazija Koca Kolarov in Zrenjanin (Serbia and Montenegro) and its local art scene provided some of the earliest influences. Since 1992, he has lived in the United States. He received a BFA degree in painting at William Carey College on the Coast, Gulfport, Mississippi, and MFA in painting from the University of New Orleans, Louisiana. Zakic's focus is contemporary theory, such as postmodern discourse on meaning and signification. Since the late 90's

his work has primarily dealt with photographic reproduction, semiotic translation based in text and the reproducibility in general. He has been on the faculty at Georgetown College, Kentucky, since 2000, where he currently chairs the department and teaches painting.



**Sol Kjøk** is also an internationally exhibited and collected artist. Three of her drawings were included in Manifest's inaugural exhibit *Terrestrial Domains*. Her intricate line drawings of human figures echo the works of great masters of the past, like Michelangelo, Durer, Leonardo da Vinci, etc. However the swirling combinations, and otherworldly, even dreamlike, interactions of her characters as well as the inclusion of her ever-present scarlet orb, bring the works to the forefront of contemporary drawing. Kjøk's exhibit will fill Manifest's drawing room.

Kjøk was born in Lillehammer, Norway and has studied in numerous countries including, Greece, Colombia, Austria, France and the United States, fluently speaking most if not all their languages. She received an MFA in Painting from

the Parsons School of Design, New York in 1998, an MA in Art History from the University of Cincinnati in 1996, an MA in Romance Languages from the University of Cincinnati in 1993, and a Magistère en lettres françaises from the Sorbonne University, Paris, in 1992. She has taught painting and art history, has work in numerous international collections include the Cincinnati Art Museum, and her work has been widely published and reviewed. Sol Kjøk has lived and worked in New York City for nearly ten years. She currently resides in Brooklyn, NY.

**The combination** of Zakic (main gallery) and Kjøk (drawing room) brings together two foreign born artists who now call the United States their home, and who both have (or have had) a relationship to the Cincinnati region. Both artists incorporate the human figure as subject matter into their works, which are made through traditional techniques but non-traditional processes. In both cases, the results offer the benefit of traditional hand skills and pictorial values, with the mystery, drama, and conceptual sophistication of contemporary artistic theory.

## Show 5

**March 4 – March 31 (curated by Brigid O’Kane) \*\*\***

Reception: 6-10 p.m., March 3<sup>rd</sup>

Main Gallery – **“Young Talent” Regional High School Competition**

Drawing Room – **NUDE: First Annual OPEN FIGURE exhibition**

**“Young Talent” Regional High School Competition:** Part of Manifest’s mission is to promote professionalism and awareness in students of art and design. This includes students at the high school level. Manifest believes one way to increase the public value of the visual arts is to provide meaningful experiences to young people. For this reason this show will be a call for entries for students in regional (or perhaps national) high school art programs. The value will benefit the participants (for obvious reasons) as well as the young patrons of our gallery (mostly pre-teen neighborhood children) who will see what their counterparts are doing with art and design at only a slightly higher level of schooling. Our goal is to encourage an awareness of the visual arts as a viable, fulfilling, career choice, and one that has meaning for society at a basic level. The exhibit will be juried consistent with Manifest’s standards of excellence.



**NUDE: First Annual Open Figure Exhibition** in the drawing room will consist of works made exclusively by participants in Manifest’s weekly life drawing sessions (from Spring 2005 – Spring 2006). Possibly an all-over, floor to ceiling, salon-style installation the exhibit will reveal the unselfconscious learning process that life-drawing provides for artists. It will also serve to educate the general public on the role of the study of the live nude model in contemporary (and historical) art practices.

## Show 6

**April 8 – May 26 (curated by Elizabeth Kauffman) \*\*\***

Reception: 6-10 p.m., April 7<sup>th</sup> (multiple exhibits and receptions during this series)

Main Gallery – **Second Annual Rites of Passage series**

Drawing Room – **Second Annual Rites of Passage series**

Conceived and initiated in 2005, **The Rites of Passage** exhibits were developed in order to support student excellence by offering a public venue for the display of advanced ‘creative research’; to promote young artists as they transition into their professional careers; and to bring the positive creative energies of regional institutions together in one place. As with the first annual exhibit series, this will be a call for entries to any and all senior art and design students graduating in 2006 from an undergraduate program of study. Depending upon the response, quality and quantity of works, and nature of proposals, anywhere from one to four exhibits will be planned in the series.

## Show 7

**June 3 – June 30 (curated by Jason Franz) \*\*\***

Reception: 6-10 p.m., June 2<sup>nd</sup> (Partial CALL) *International Sculpture Conference*

Main Gallery – **Anne Potter: Figure Sculptures** (*Gender, Engendered* second place recipient exhibit)

Drawing Room – **Call for Entries – Sculptor's drawings or sculptures that are drawings.**



**Anne Potter** first exhibited at Manifest in *Gender, Engendered* in which were included two terracotta figurative sculptures. Her 2006 solo show in Manifest's main gallery is her award for receiving second place in *Gender, Engendered*. Potter is a graduate student at Indiana University in Bloomington, Indiana. She is already working on plans for her exhibit, which we expect will focus on figurative sculpture.

**Drawing Room** – currently a call for entries is planned for the exhibit in the drawing room. Most likely the call will be for sculptors' drawings, or sculptures that are also drawings and visa versa (for example, linear 3D works).

These two exhibits are scheduled to coincide with the *International Sculpture Conference*, which will be held in Cincinnati at this time.

## Show 8

**July 11 – August 4 (curated by Brigid O'Kane)**

Reception: 6-10 p.m., July 14<sup>th</sup> (CALL)

Main Gallery – **Call for Entries: Theme TBD**

Drawing Room – **Call for Entries: Theme TBD**

This exhibit will most likely be Manifest's second small works exhibit (Second Annual Magnitude SEVEN).

As with *Gender, Engendered*, *Magnitude SEVEN*, and *GREEN*, which comprised Manifest's first series of thematic calls for entry, our second season will include two exhibits that provide creative opportunity for our curators and participants. This exhibit will conclude Manifest's second season. Season 3 will begin in mid-September.

\*High Res images and detailed info available upon request.