



*rites of passage 2006*

**MANIFEST**  
CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER



**volume eleven**





*selections from*  
***rites of passage 2006***

a 2 part series of exhibits of works by 9 regional college seniors



**volume eleven**

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**manifest** volume **eleven**

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**manifest** *creative research gallery and drawing center*

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[www.manifestgallery.org](http://www.manifestgallery.org)

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**cover details**

details of works by all participating artists



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**part two** may 5—26

kimberly hennessy  
*university of cincinnati*

amy mauck  
*university of dayton*

meredith carr  
*ohio state university*

mathew crane  
*ohio state university*



**artists**

*xavier university*

ai-ling chang

*university of cincinnati*

kate holterhoff

*university of cincinnati*

**part one** april 7—28

keith hammersmith

matthew duccomas  
*ohio state university*

brenda dickey  
*ohio state university*

*manifest* seeks to energize students of art and design towards higher goals, professionalism, and public-mindedness. with this purpose in mind the annual series of competitive exhibits entitled rites of passage were established in spring 2005. regional and national college seniors are invited to submit proposals for exhibits at *manifest*, and a jury committee and curator select a limited number to present professional quality exhibits in *manifest's* two galleries. *manifest's* board of directors sincerely believes there exists tremendous unrecognized quality amongst people pursuing degrees in art and design, and has mandated that half of our gallery schedule consist of exhibits featuring student work.

# curatorial statement

*rites of passage 2006* was curated by **elizabeth kauffman**

# keith hammersmith

## artists' statement

the wallpaper collages are rooted in the pattern and decoration movement of the 1970's. their reason of being is to promote their material as beautiful, and beauty as beautiful, while presenting the possibility of decoration as including the power of abstract paintings. these wallpaper collages are part of an ever growing grid whose objective is to cover a space as wallpaper does. unlike wallpaper whose impact is lost by repetition and promotion of only interior atmosphere, these works are formulated outside the realm of pattern, thus presenting a duality of function.

one of the functions is to exist under critical formal aesthetics, produced by composition and breaches in value continuity. the formal aesthetics are in tune with composition builders such as kurt schwitters and robert motherwell. in this way, they maintain

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a sense of beauty as an art object more so than decoration. when the collages are placed within the grid, they form a decorative surface that de-centers the viewer's attention from the individual compositions and into the whole as being decoration. the play between the whole and the specific, while founded in decorative material allows for ornament to take an active role in its environment. whereas traditional wallpaper is in negation to itself, now it is for itself. in this way, decoration is responsible for interior atmosphere, but also as an art object. i don't feel the notion of beauty, and the debate on 'beauty for beauty's sake' has fully satisfied the art world, so i've produced this work as decorative art in the context of beauty, and beautiful art in the context of decoration.

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*keith hammersmith*  
wallpaper collage VIII



24" x 24"  
wallpaper samples on board  
2005

wallpaper collage X



24" x 24"  
wallpaper samples on board  
2005

# kateholterhoff

## artist's statement

i have adopted a manner of rendering contemporary portraits that harnesses the most pertinent qualities of classical figural compositions, while eliminating the baggage of organic realism. this mode emphasizes greenbergian formalism, complementary color combinations, an obsessive attention to value, and a non-traditional integration of the figure into space. the brushwork obscures the identity of the model, consistently eliminating the eyes, and leaving portions of the anatomy implied rather than rendered. this anonymity does not allow the viewer to engage these individuals personally, exemplifying the decorous space maintained between individuals in society, and possibly negating their relevance to the genre of portraiture. meanwhile, other areas of the compositions are expressed with delicacy and realism, adding to the illusion that the figure is emerging from the ephemeral, minimally described back-

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ground. this body of work is the culmination of my undergraduate fine arts education and my natural aesthetic: two forces which have resulted in a combinatory strengthening and refinement of my ability to create. those lessons i have adopted not only as part of my intellectual repertoire, but as working cogs engaged in creative production, are diverse historically, thematically and stylistically. i value intellectual painting above emotive, or poetic visual works, therefore my artistic goals center on a relativistic understanding of each school of thought and its polarity so that the work is fully aware of itself as an object related to all ages.  
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*leslie standing*

31" x 28"  
oil on canvas  
2006



*kate holterhoff*  
*leslie and chair*



19" x 22"  
oil on canvas  
2006

*self-portrait*



22" x 20"  
oil on canvas  
2006

## artist's statement

# ai-lingchang

i have always been curious about the inner-workings of perception. how do we comprehend and interpret our perceptions, and what conclusions do we draw from them? in light of this, the human form has become the subject of my art because it is the human form that is the primary conduit through which we experience. this series of photographs is the result of the process of deconstructing and reconstructing this vehicle. it manifested from a process of close investigations that in turn inspired a desire to reorganize a limited selection of visual forms. while the variable of the subject matter remains constant throughout the work (the torso of the human body), the variables of light, color, composition, and balance, etc., were not. given these self-created guidelines, what i am truly interested in is the act of perceiving, of seeing again for the first time, and experiencing the process of perception.

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*assembled no. 2*

13" x 10"  
inkjet print  
2006



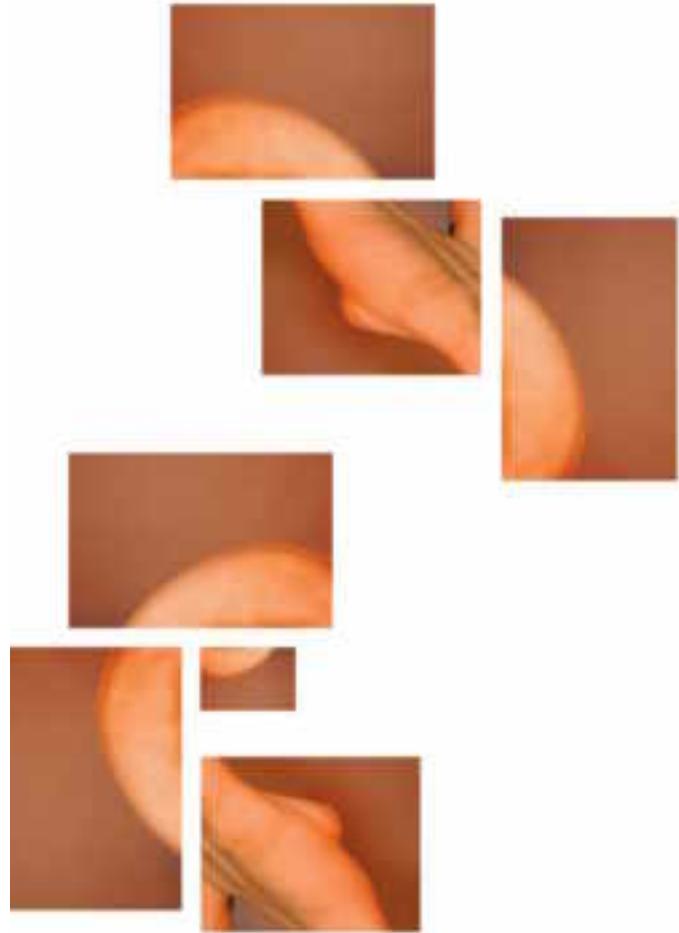


*ai-ling chang*  
assembled no. 4

13" x 10"  
inkjet print  
2006

*dis-assembled no. 3*

64" x 47"  
inkjet print  
2006



# kimberlyhennesy

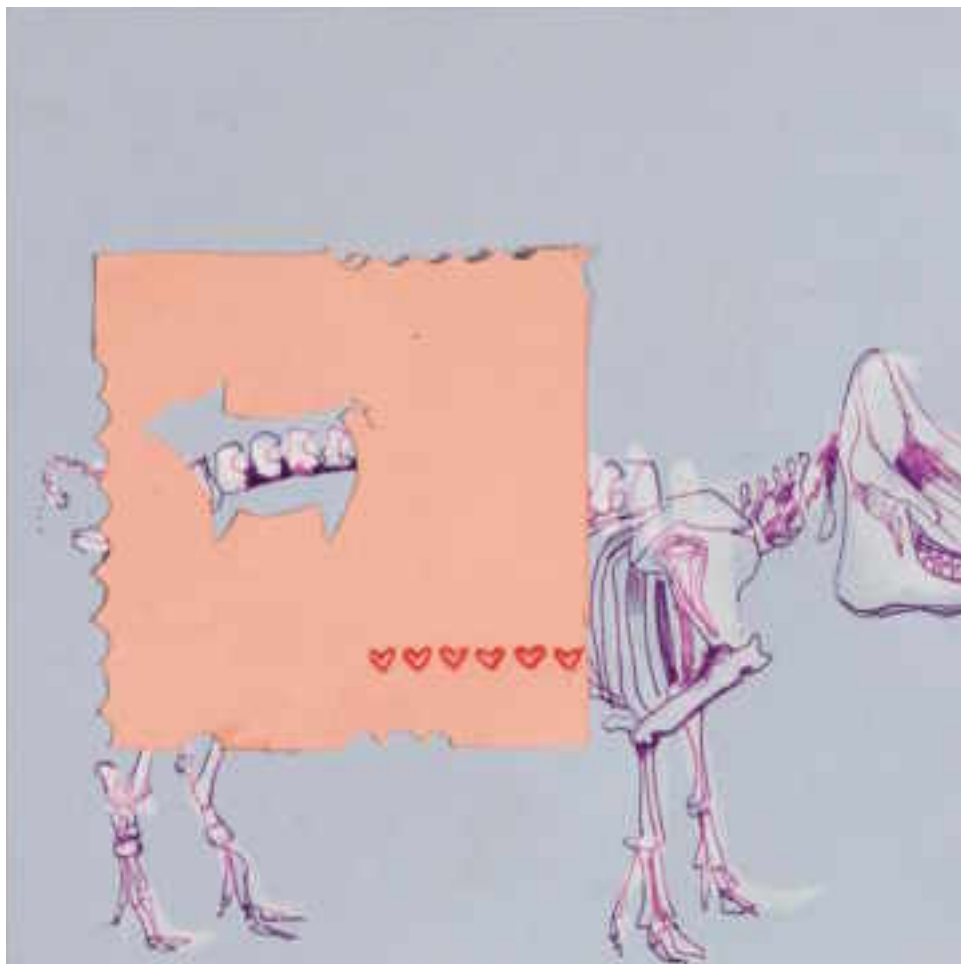
## artist's statement

my roommate yelled from the kitchen, her face buried in the refrigerator, "all i need to do now is get smarter, lose weight, be a little easier to get along with, and have more money." i answered with my best wishes and some quip about my long standing "goal" being an attempt to get excited about things. she gasped, "that's the best goal i've ever heard." secretly, i was thinking the same thing about her statement. with this onehalf-joking proclamation about her intentions, she affirmed my whole arena of artistic study for the last year, which is about the obsessions humans have with being fat, being smart, being rich, being anything. my recent obsession is to isolate one specific characteristic that humans deem important, such as intelligence, grandeur, or body mass index, and then exploit the preposterous reputations that other species have been given by humans (unbeknownst to them, of course) for possessing these same qualities. at the

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mention of poor, fat, misunderstood elephant, whale, and pig, what stronger image is conjured than three sluggish, lumbering mammals that probably taste good? in reality, these animals have infinitely more interesting and noteworthy characteristics than a thicker-than-average layer of flesh. my last three bodies of work, fat animals, smart animals, and flamboyant animals, have set out to liberate beasts of land, sky, and sea from the ubiquitous labeling system humans have carefully erected. by thrusting three unsuspecting creatures together under a sophomoric label like "fat" or "smart," i hope to ultimately expose humans for the unique tribe of ridiculous name-callers that we are, living among the millions of other obviously blissful species. i am pretty excited about it.

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5" x 5"

acrylic, ink, colored pencil, paper on paper  
2005



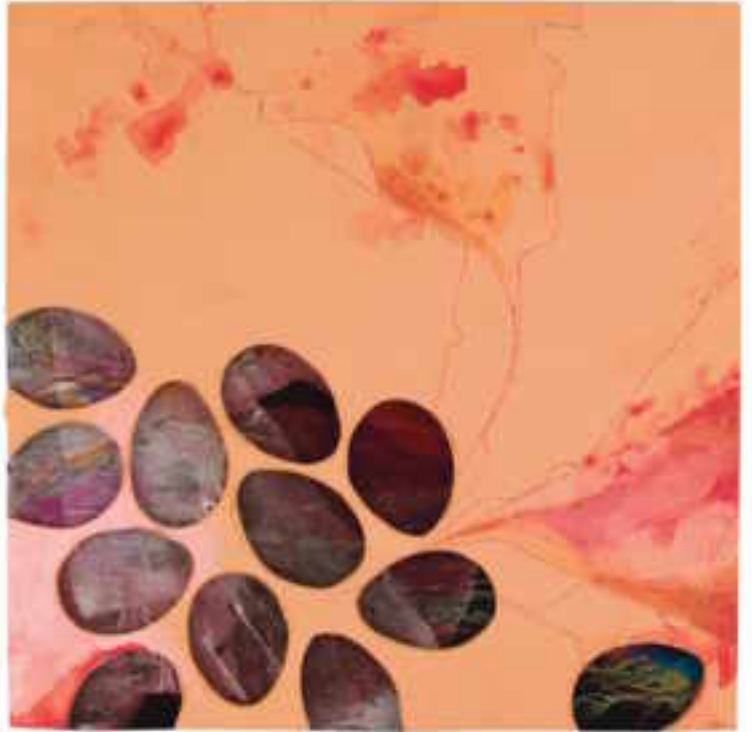
*kimberly hennessey*  
*beloved vernon carey*

30" x 20.5"

acrylic, ink, tracing paper, permanent marker, colored pencil

2005

*transposable parts #5 and #11*



12" x 12"  
acrylic, tracing paper, ink on wood composite  
2005

# amymauck

## artist's statement

the beauty of natural nuances is the catalyst of my paintings. my process begins by using grids to plan compositions of my navel photographs, setting the stage for creative productivity. most recently i have cut out the navel shapes, therefore literally taking the navel out of context. this process of dissecting the image enables me to distort and improvise. currently, i am combining the first and final stages allowing analytical components to seep through while revealing my creative metamorphosis. the dichotomy between organic and geometric components creates stimulating variety. the navel provides me with inspiration, but i am no longer interested in solely portraying navels. instead my perception and portrayal of the navels has morphed into examining and conveying biological organisms. the body of work in the rites of passage exhibit displays this natural transition from a representational interpretation of the navel

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to a more internally filtered perception of the navel form. i am overwhelmingly connected while painting, an almost out of body experience, deeply engaging in the physicality of the painting process. in contrast, i feel total disconnection when i am finished with a painting, analogous to a messenger who has just completed a delivery. my paintings unconsciously comment on this connection and disconnection. most recently the defined separation of the form from the background suggests the paradox of connection and disconnection.

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*hardcore*



24" x 24"  
oil on canvas  
2005

*amy mauck*  
*universal offspring*



11" x 11" each  
oil on canvas  
2005

*Jolly green*

30" x 20"  
oil in canvas  
2005





# ohio state university

## group statement

vision is an inescapable element about art, one that manifests itself differently in the approach of each artist. we feel that our work represents a spectrum of different responses to the world. two of us deal with the translation and filtering of that response and the remaining two focus on the inability or failure to translate these responses.

### artists

meredith carr  
mathew crane



brenda dickey  
mathew duccmanas

glances  
meredith carr

*considering the visual world that surrounds me there are shapes and places that i relate to personally. some spaces are important because i inhabit them, while others have meaning because of how they function within society. the way that i interpolate layers of experience within the world is important. my work attempts to translate emotional responses and perspectives into new visual landscapes. i attempt to maintain my present perspective yet understand the hopeful dreams of childhood; experiencing life through my own filtered vision.*

17" x 48"

mixed media on board

2005



*mathew crane*  
*floor plan*

*the terms of my work are framing, layering, and interplay of materials. there is little recognizable subject matter in this piece. these process-based paintings and drawings are a body of work i have been investigating for nine-months, and they deal with the failure or inability to perceive. the layering obscures, the framing misleads, and the interplay informs the viewer.*

24" x 36"

oil, acrylic, graphite, ink, lacquer on canvas  
2005



*brenda dickey*  
*ritual*

*my work is an exploration in both the perception of failure and the failure to perceive. the very nature of failure carries along with it ideas of absolute truth and our individual understanding and visions of reality. i have been reading and editing text from the bible and koran by removing all words that separate the books from each other. it is a ritual that began five months ago and will continue until the two texts have been reconciled.*

dimensions variable  
religious text, book covers  
2005





*mathew ducmanas*  
*man and ladder*

*vision in my work is the search for significance.  
i look for significance within the insignificant.  
the profusion of mundane, leftover items from  
the everyday can store a wealth of potential  
for an almost exotic re-presentation of our day-  
to-day lives. my work examines these cast-off  
materials, items, and images, and exhibits them  
in a way as to stress this latent significance.  
it is an attempt at translating vision; translating  
the relevance i see, into a manner the viewer  
may be able to share.*

39" x 14"

mixed media on board

2005



# mission statement

a 501(c)(3) not-for-profit corporation

founded in may of 2004, the *manifest creative research gallery and drawing center* is located in east walnut hills in cincinnati, ohio, occupying the formerly vacant storefront property of 2727 woodburn avenue minutes away from downtown cincinnati, university of cincinnati, northern kentucky university, art academy of cincinnati, the school for creative and performing arts, and xavier university.

*manifest's* goal as a non-profit organization is to serve as a venue for the display and experience of insightful, thought-provoking art and design, as well as to function as a hub for creative research and innovation at all levels of artistic endeavor. *manifest's* location in the urban neighborhood of east walnut hills was chosen to take advantage of the community's own long range plan (06 vision 2010) to guide the revitalization of the area, in part, by incorporating the arts. *manifest* is committed to high academic standards, and seeks to engage the community at that level.

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jason franz

**board of directors**

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university of cincinnati

jason franz

visual artist

professor of art and design

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senior intern

jeff salter

assistant to the director

trevor ponder

senior intern

**interns**

ai-ling chang



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