

MANIFEST v50



BRUM



FORTUSHNIAK



RENKL



MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 50

A HUNDRED FLOWERS CAMPAIGN

Works by Arthur Brum with *apinecone*

LOOKING UPWARD

Paintings by Ivan Fortushniak

PLAN FOR A GARDEN

Recent Works by Billy Renkl

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

MANIFEST VOLUME FIFTY

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Manifest Creative Research Gallery and Drawing Center

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First Printing - December 2010

Designed by Jason Franz

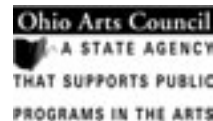
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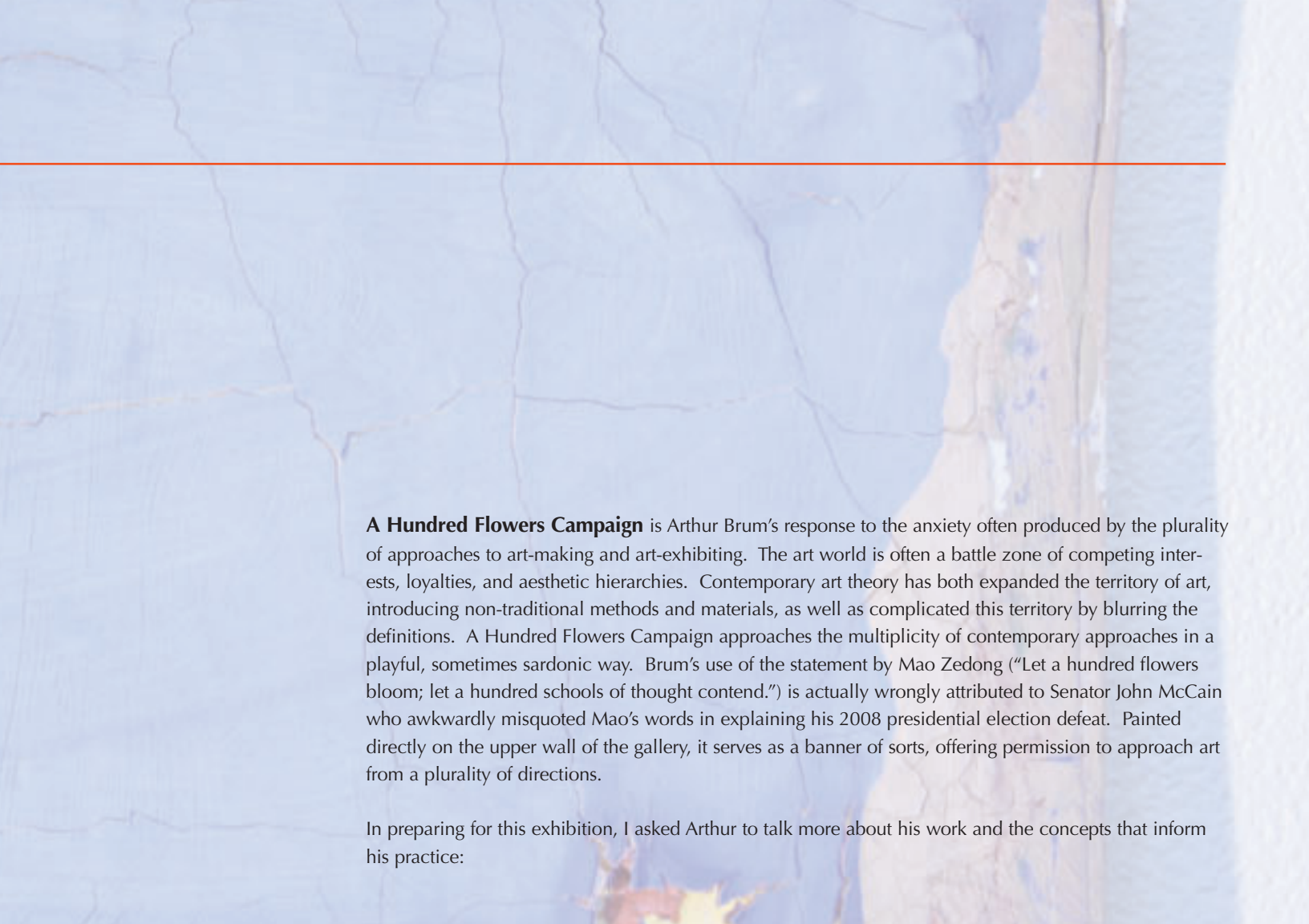


A Hundred Flowers Campaign

Works by Arthur Brum with *apinecone*

December 10 - January 7, 2011

Curated by Tim Parsley



A Hundred Flowers Campaign is Arthur Brum's response to the anxiety often produced by the plurality of approaches to art-making and art-exhibiting. The art world is often a battle zone of competing interests, loyalties, and aesthetic hierarchies. Contemporary art theory has both expanded the territory of art, introducing non-traditional methods and materials, as well as complicated this territory by blurring the definitions. A Hundred Flowers Campaign approaches the multiplicity of contemporary approaches in a playful, sometimes sardonic way. Brum's use of the statement by Mao Zedong ("Let a hundred flowers bloom; let a hundred schools of thought contend.") is actually wrongly attributed to Senator John McCain who awkwardly misquoted Mao's words in explaining his 2008 presidential election defeat. Painted directly on the upper wall of the gallery, it serves as a banner of sorts, offering permission to approach art from a plurality of directions.

In preparing for this exhibition, I asked Arthur to talk more about his work and the concepts that inform his practice:

Tim Parsley: What would you say are some of the consistent threads of your work?

Arthur Brum: First, what we perceive is a texture; texture in the broadest meaning of the word. Devices, motifs, and tropes are tools for deforming and reforming the texture of automatized perception. Visual literacy is opposed to automated perception. Visual literacy is the basis for a critical citizenship and this type of citizenship is necessary for democracy. Democracy is yet unfulfilled within the field of culture production.



Artifice is the heart of art. One needs to speak from the heart to be understood as sincere. Sincerity is akin to honesty which is a dangerous demand to meet in a cultural industry in which democracy is unfulfilled.

TP: As a recent BFA (University of Cincinnati) and MFA (Yale) graduate, how have you found academia to either foster or hinder your work?

AB: Academia is the utopia of cultural institutions. This utopia presents itself as a playground but feels more like a playpen. Academia has never hindered anyone. Instead, specific people and their allegiances do the most harm and cause the most grief.

TP: What are your thoughts on craft? Traditions of skill? Notions of “quality” works of art?

AB: I don't often think of craft. I concern myself with the benefits and risks involved in the methods I use to produce an object. I chose a method based on the visual effects that would result. I prefer to be crafty.

TP: Your work has a very playful aspect. Yet, at times, it is aggressive in its understated humility and use of non-traditional materials. Explain your thoughts on this tension and tell us what guides your thinking when it comes to the choice of materials in your work?

AB: I intentionally chose vulgar material. Vulgarity covers a range from obscene to common. Vulgar means "of the people" or "from the people" which is not the same as "by the people" or "for the people". My work is not aggressive but it is vulgar or coarse. I see the gallery as a place of experimentation, not consecration. Thus, what is common or lacking in class would be obscene or profane and thus offensive to those who see the gallery as serving different ends than my own. So, it is no surprise to me that feeling offended, many people would also feel a certain amount of aggression. This is unfortunate but has very little to do with my intention nor the qualities of the materials.



TP: How does the exhibition space itself influence your work—not just its display, but its creation as well? What is the relationship between your work and its display environment?

AB: In terms of architectural site-specificity this work at Manifest has very little to do with it. On the other hand site-specificity is not always discussed in terms of architecture. Galleries, museums, and public spaces all have norms, conventions and limits, which form a sort of "architecture" which is not as easily noticed. My work often responds to the architecture I just described. This seems



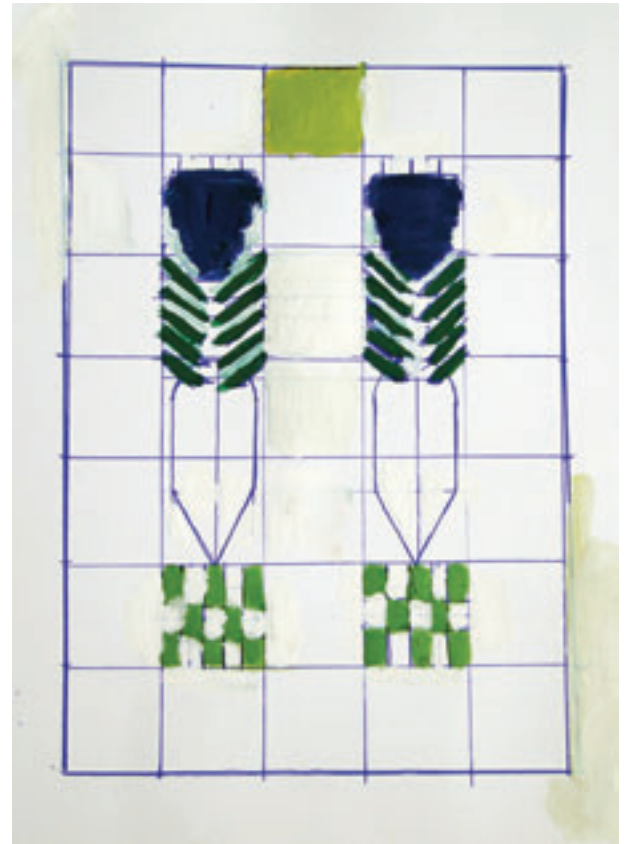
to be a more natural terrain for the artist because the physical components of architecture are too unilateral, or a one way conversation. The architecture is set up and then you must respond. It's like talking to a wall.

TP: Describe the work of your collaborative group, apinecone?

AB: Ashley Walton, Aalap Bommaraju, Aaron Walker, and myself, have carried the apinecone banner the longest. We have been lucky to play along with Andrew Walker, Issac Hand, John Love and Josh Belcher. The band has a variety of tastes and opinions which results in a great deal of idiosyncratic songs.

The band has been outlet for my slogans which are in many of the vocal-only tracks. I am not a musician but often I contribute on keyboard, and take advantage of the proficiency of others. We make a lot of stuff but I am a fan of what we settle on. We couldn't be more critical. Believe me. So, what gets past us must have something which would appeal to others.

The sound is awkward. I'll admit it but I am not sorry. It's what I like the most. I like unsure music and the risks professional won't take. That's what appeals to me about us. We're not much of anything. Or we might surprise you. But, music is not that important to me. That's not the same for the other members.





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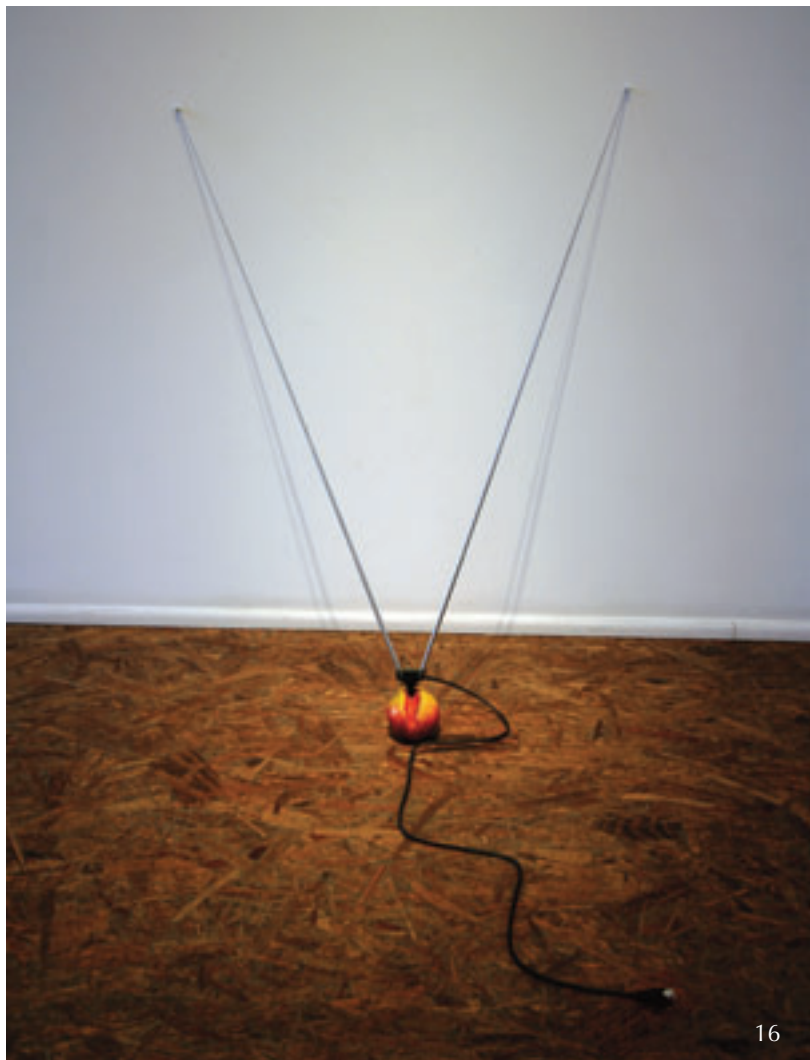






Let a hundred flowers bloom;
let a hundred schools of thought
contend.

See John McCole

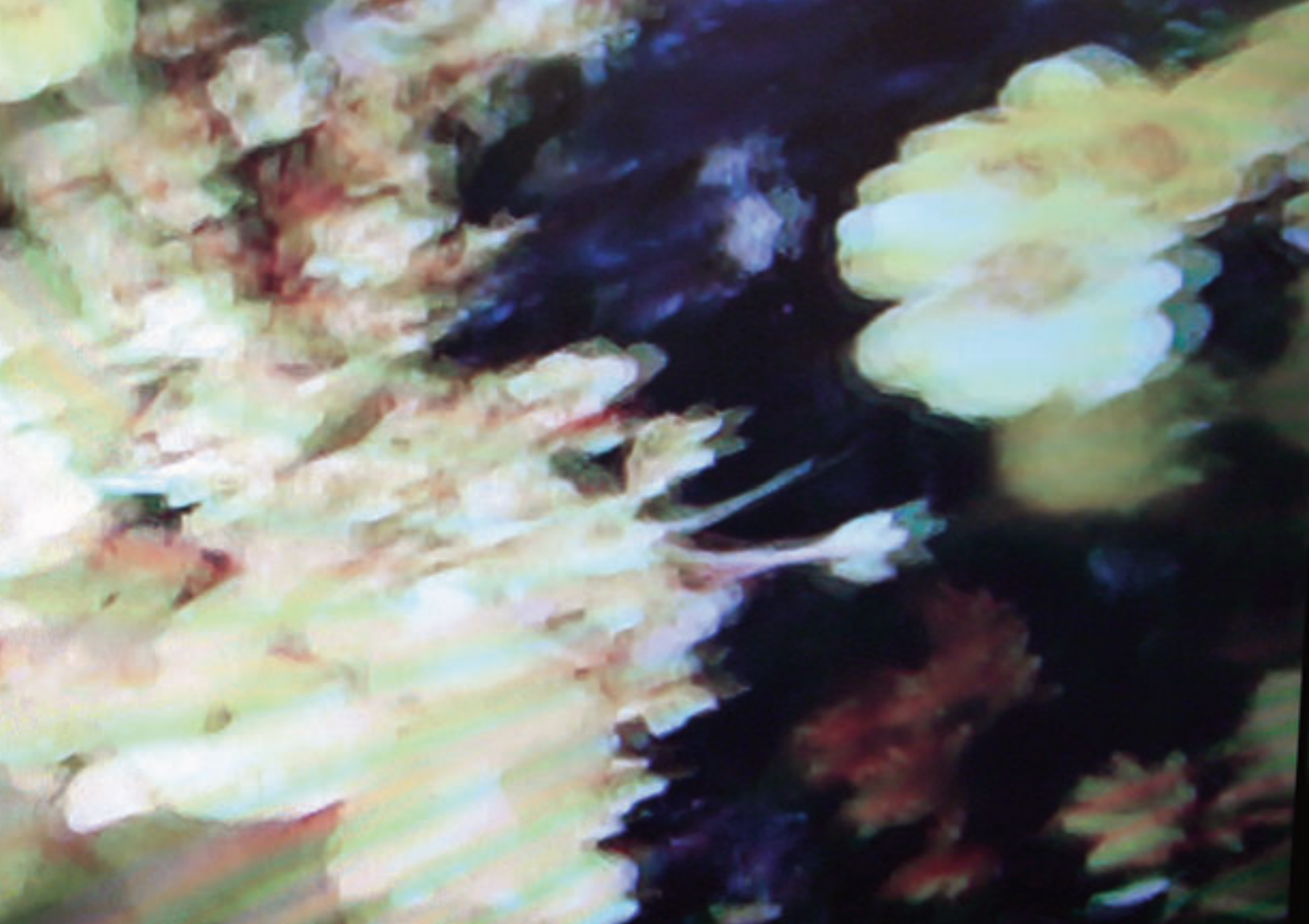












Looking Upward

Paintings by Ivan Fortushniak

December 10 - January 7, 2011



Curated by Tim Parsley

We live in a pluralistic culture with various philosophies, religions, theories and standards of morality. At moments throughout my artistic career, I have succumbed to these pressures and as a result, much of my work bears the good and bad fruit of cross-cultural influences. However, there is a growing concern and responsibility I have as an artist and Christian to direct viewers towards what has been revealed to me as Truth.

Heavily influenced by the early Modern American painters, Albert P. Ryder, George Inness and Winslow Homer, the motivation behind my recent work is to convey the dire state of man and their need for what the Gospel offers. Some of these paintings convey biblical references through collaged material from art historical texts while others use appropriated figures from Winslow Homer.

Many of these figures tend to be in a state of fear, earnestness or contemplation. This is further enhanced by unstable aircraft and the billowing smoke from power plants but is balanced by the water-tower as a reference of hope. The re-contextualization of these figures creates multiple time frames to convey that the concerns for the heart and soul are the same in the present as they were in the past.

Text is often used as a device to further direct the viewer towards the meaning and purpose of the painting. The text can range from random letters to prefixes and words. For instance, when placed within the context of various motifs, the prefix “re” could be the beginning of words such as renew, restore or repent. In addition, the painting “The Ditch” uses the word *pit* as a biblical reference describing the place where one is when he has turned away from the moral standards of God.

The Burning Brush

oil & collage, 13" x 12", 2009

Colossians 2:8 of the English Standard Version Bible states, "See to it that no one else takes you captive by philosophy and empty deceit, according to human tradition, according to the elemental spirits of the world, and not according to Christ." The realization of what truth, meaning and purpose are has liberated me from the burden of attempting to find it within myself or in the countless ideas of our culture. My struggles are no longer based on what I'm going to communicate and paint but rather how I'm going to communicate what has been revealed to me as Truth.

—

After receiving his BFA from Kendall College of Art and Design, Ivan Fortushniak earned his MFA from the University of Cincinnati. Currently he is an assistant professor of painting and drawing at Indiana University of Pennsylvania.



Calling Out

mixed media, 11" x 9", 2010



Farmer Boys

oil & collage, 18" x 21", 2009



For a Penny

mixed media, 13" x 12", 2010



I See You

mixed media, 11" x 9", 2010



The Lost Boys

oil & collage, 13" x 12", 2008



Not a Savior

oil & collage, 13" x 12", 2006



Sow & Reap

oil & collage, 7" x 8", 2008



Resurrection

mixed media, 8" x 9", 2010



The Ditch

oil & collage, 18" x 21", 2009



The Road

oil & collage, 13" x 11", 2008



The Wait

oil & collage, 21" x 18", 2010



The Well

oil & collage, 11" x 11", 2007



Un-Clean

oil & collage, 8" x 8", 2009





Of Blood and Water

oil & collage, 26" x 20", 2007






Plan For A Garden

Recent Works by Billy Renkl

December 10 - January 7, 2011

Curated by Jason Franz



The old, retired, images and documents that I use, many from outdated informational texts, allow for the possibility of meaning and metaphor in their peculiar beauty and often accidental aesthetic. In these old images, diagrams, and maps, the world is represented as both sensible and miraculous, systematic and astonishing. They are didactic images originally made to be clear and objective, a rational distillation of a mechanical world. Out of context, however, they are rich in beauty and poetry. In calling attention to these contradictory qualities in the images I use, I am making an assertion about the world to which they refer.

It is important to the meaning of my work that a viewer understand the components of the collages have had a former life as objective information (that this is a page from an anatomy textbook published in 1820, for instance, rather than a reproduction of that page). The elements then bring their experience to the work, recasting what they knew before as something imprecise but now rich in metaphor.

Lexicon, #3

collage, 11" x 8.5", 2006

Originally from Birmingham, Alabama, Billy Renkl attended Auburn University (BFA, Visual Communications) and the University of South Carolina (MFA, Drawing). He has taught drawing and illustration at Austin Peay State University in Clarksville, Tennessee for nineteen years.

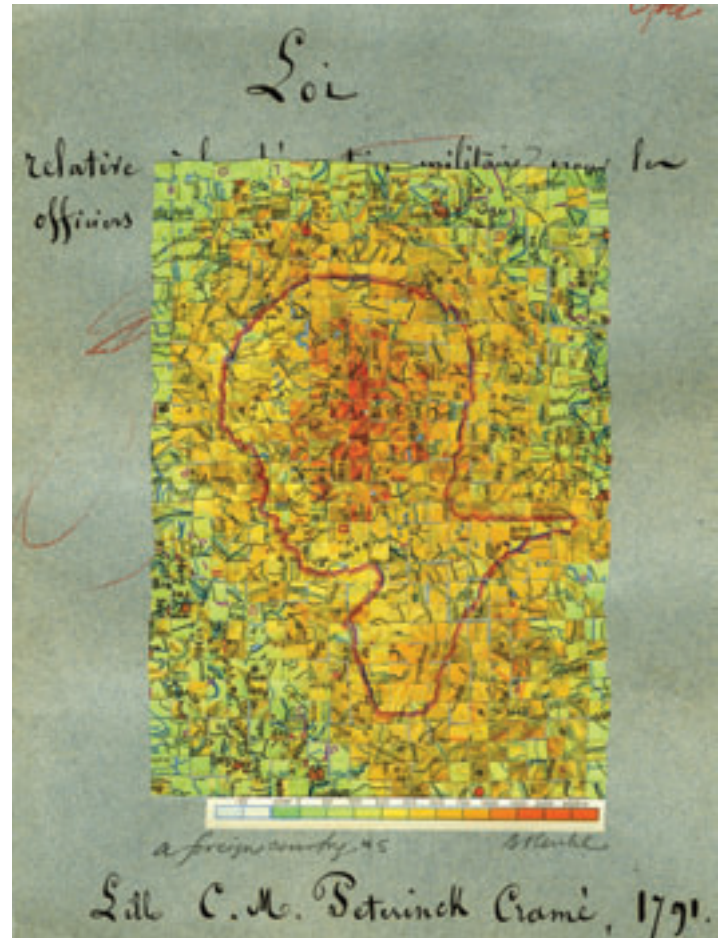
His work has been featured in many solo and group exhibitions, including solo shows at The Cumberland Gallery (Nashville, TN), Marguerite Oestreicher Fine Arts (New Orleans), Vanderbilt University, The University of Kentucky, The Tennessee Arts Commission, and the Galerie Neue Raume (Berlin, Germany). He has work in several permanent collections, including The University of Alabama at Birmingham, Kiwanis Club International, The Tennessee State Museum, and The College of Notre Dame, Baltimore.



A foreign country #5
collage, 10" x 7.5", 2007

In addition to gallery exhibitions, he has worked with many clients on illustration projects, including SouthWest Airlines, How Magazine, Vanderbilt University, Klutz Inc., Strategy & Business, The River Styx, Poems and Plays, and Rigby Publishing.

This exhibit continues Manifest's ongoing commitment to explore the often ignored and under-appreciated gray areas between the ends of the spectrum of art and design.



Plan for a garden/Portrait of my son
collage, 16" x 11", 2008



The Dramatist

collage, charcoal, & cyanotype, 11.5" x 9.5", 2010





Signs and Wonders: witnesses to an eclipse
collage, watercolor & cyanotype, 25" x 13.5", 2010



Dwarf Cherry

cyanotype, wax pencil, watercolor & gold leaf, 8" x 6", 2010



A patch of grass
collage, 8.25" x 10.5", 2010



Lexicon #4

collage, 13.5" x 7.5", 2010



Untitled
collage, 10" x 13", 2010



Ripeness is all

collage, 10.5" x 15.5", 2010



Ripeness is all

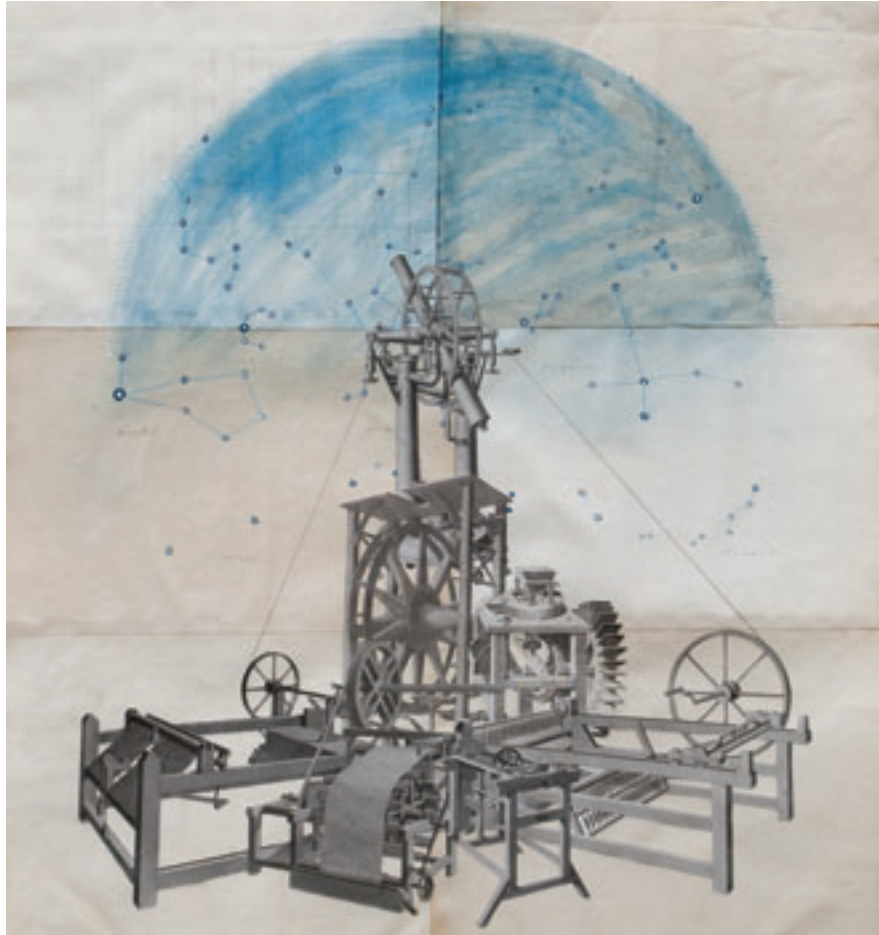
Sharon 2010

Dreaming of the child he would have
collage, 11" x 8.5", 2010



Telescope

collage, gesso, pastel & mineral pigment, 20" x 19", 2010



Widow

cyanotype & collage, 10.5" x 9.5", 2010



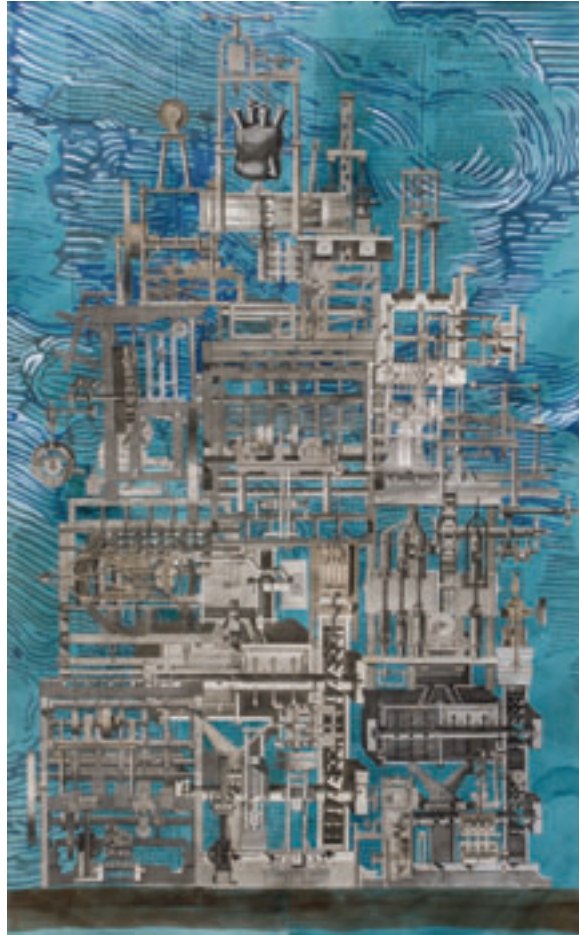
Untitled

collage, cyanotype & watercolor, 12.25" x 9", 2010



The Industrialist Attempts to Manufacture Longing

collage, bistre, ink, mineral pigment, & gouache, 30" x 8.19", 2010



Untitled

collage, mineral pigment, watercolor, gesso & wax pencil, 15" x 10", 2010



Victor's Laurel

cyanotype, collage, watercolor, shellac & platinum leaf, 8.5" x 10.5", 2010



Untitled

cyanotype, gesso, wax pencil, collage & pastel, 11.5" x 7.5", 2010



Rain

collage, watercolor, & wax pencil, 11.5" x 9", 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 a separate facility in Madisonville, a historic suburb of Cincinnati, in a 100 year old former Masonic hall.

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 Studio

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

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Assistant Director

Tim Parsley

Administrative Assistant

Joanna Vance

Gallery Assistant

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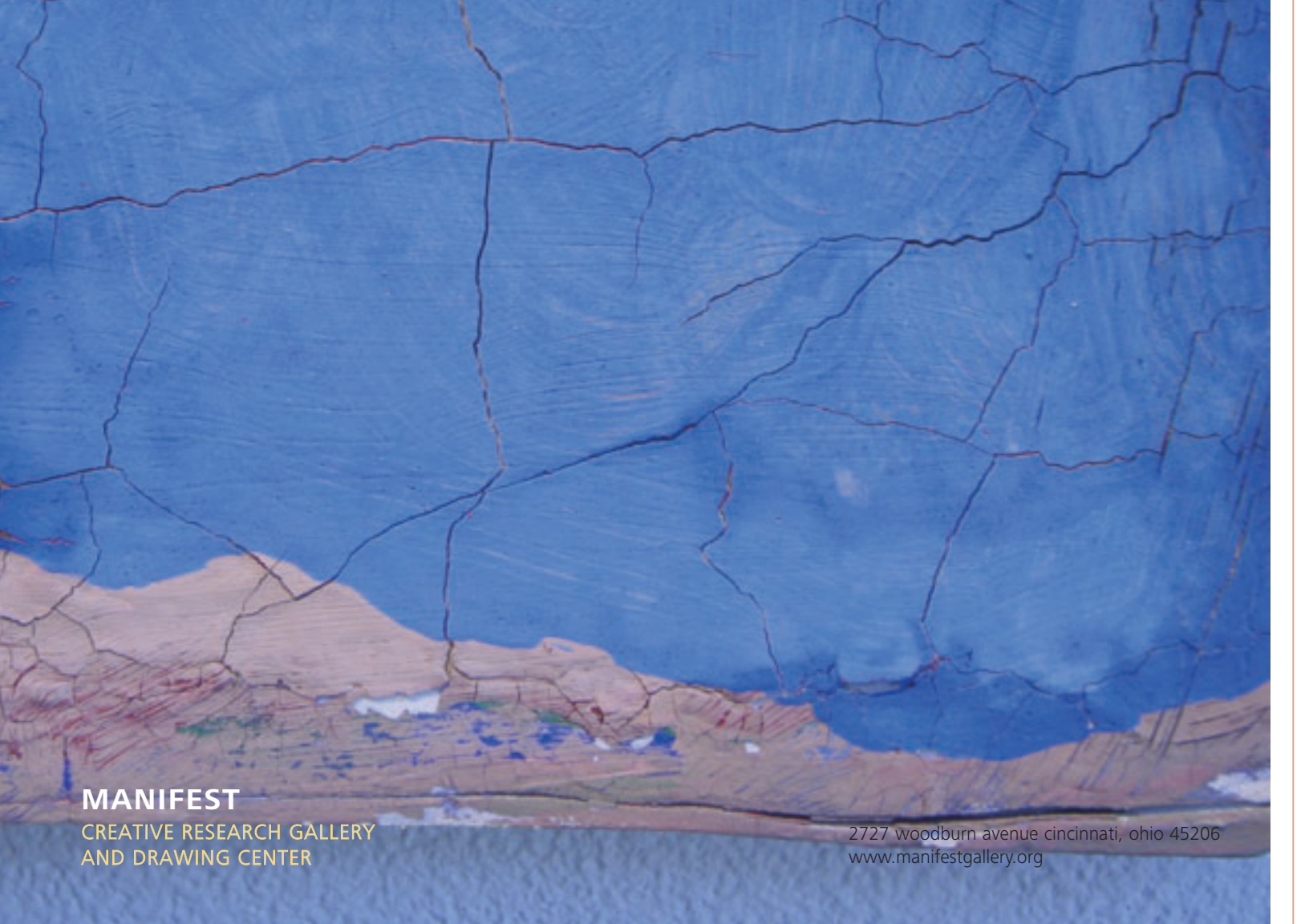
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30°

UNITED STATES AND PARTS OF CANADA

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BARRY WILSON

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