

MANIFEST™ v64



6th Annual MASTER PIECES

MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 64

6th Annual
MASTER PIECES

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

MANIFEST VOLUME SIXTY-FOUR

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The NLT FOUNDATION



July 13 - August 10, 2012

Devin Balara

Current Graduate Student
Indiana University

Robert Beam

Current Graduate Student
University of Oregon

Julie Chabrian

Current Graduate Student
Southern Illinois University Carbondale

Joanne Easton

2011 Master's Degree Recipient
School of the Art Institute of Chicago

Amanda Forrest - Chan

Current Graduate Student
University of Alberta

Chelsey Hammersmith

Current Graduate Student
Bowling Green State University

Nathan Hatch

2011 Master's Degree Recipient
University of Kentucky

Andrew Hendrixson

2011 Master's Degree Recipient
University of Florida

Wonjun Jung

Current Graduate Student
Hunter college, CUNY

Mel Keiser

2011 Master's Degree Recipient
Edinboro University of Pennsylvania

Sarah Knill

2011 Master's Degree Recipient
Kendall College of Art and Design

Rahshia Linendoll-Sawyer

Current Graduate Student
George Mason University - School of Art

Zahra Nazari

Current Graduate Student
Memphis College of Art

Matthew O'Brien

2012 Master's Degree Recipient
Eastern Michigan University

Samuel Preston

Current Graduate Student
Fontbonne University

Niv Rozenberg

2011 Master's Degree Recipient
Parsons The New School for Design

Carol Salisbury

2012 Master's Degree Recipient
University of Kansas

James Schenck

2012 Master's Degree Recipient
University of Cincinnati

Master Pieces 6

Building upon the philosophy of the Rites of Passage exhibits for undergrads, each year Manifest offers a similar opportunity to graduate students and recent Master's Degree recipients for exhibiting at Manifest - *Master Pieces*.

This sixth installment of the Master Pieces project continues to reveal the intensity and professionalism of students working toward their terminal academic degree in the field of art or design. We know that often the most exceptional work comes out of these artists' immersion in their culture of study and intellectual pursuit. Manifest's goal, therefore, is to select and document works that in the truest sense of the word are contemporary masterpieces – works that set the standard of quality that the artist is expected to maintain throughout his or her professional career, or works which represent the in-progress pursuit of such mastery. This exhibit catalog serves as a visual documentation of these artists' own benchmarks for years to come.

This 6th annual Master Pieces was open to submissions by current graduate students*, or those who received their MFA or MA degree in 2011 or 2012. One hundred and thirty five artists submitted 342 works for consideration. Of these, twenty four works by the following eighteen artists representing eighteen different academic institutions were selected for exhibition and documentation in the catalog.

** The academic status listed for each artist is as of their submission to this project, on or before May 30, 2012.*

Devin Balara

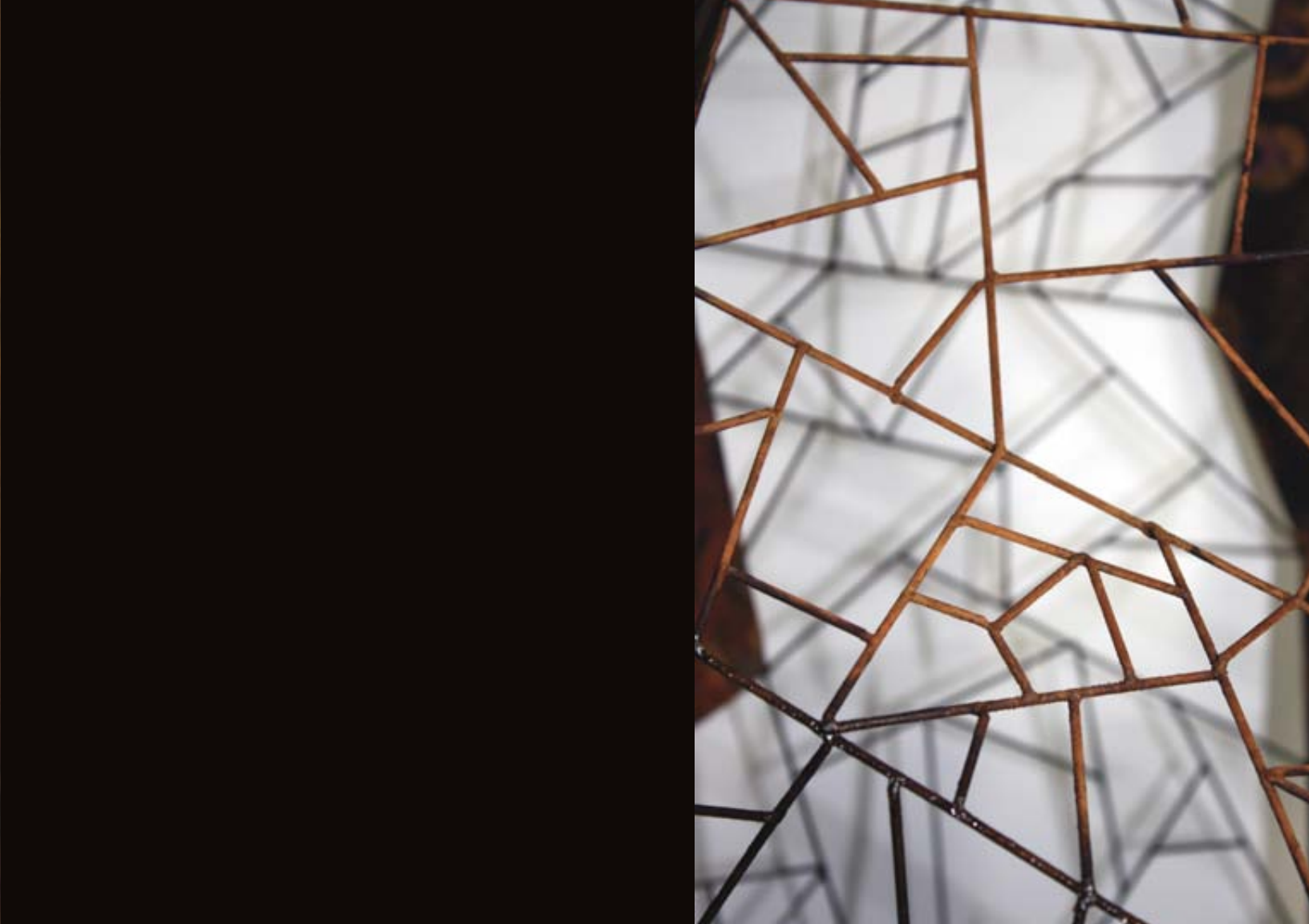
Current Graduate Student, Indiana University

Old Faithful, steel, 72" x 36" x 36", 2011

At present my sculptures explore psychological states and their accompanying gestures that are omnipresent throughout humankind. I fabricate these gestures as universal truths through the use of abstracted figurative forms. These forms are not meant to represent any single individual, but our species as a single acting unit. My work aims to generate conversations about what it means to be human, not as an isolated body with a mind, but as a strikingly similar group of beings. The materials I use possess a lasting quality, including steel, wood and fabric. It fascinates me to think that while we see ourselves as conscious beings using our gestures to communicate ideas, in turn the gestures themselves may be using us as their vehicles for existence.







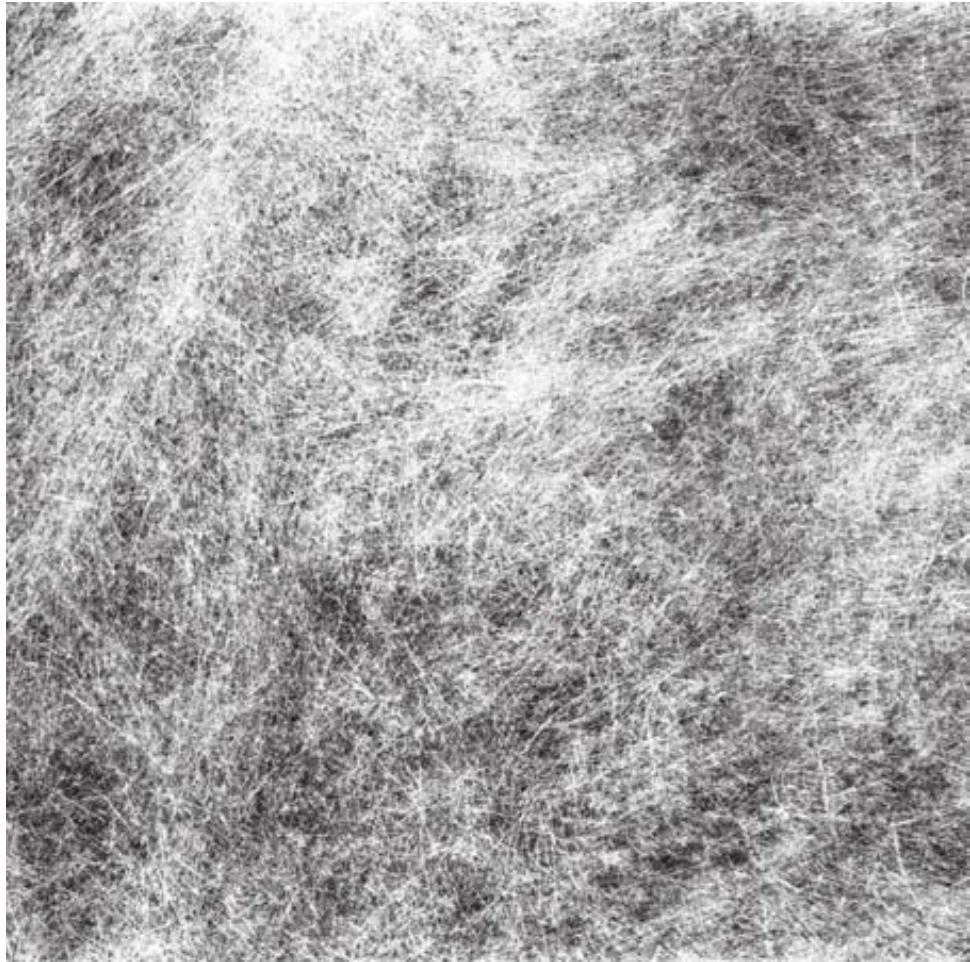
Robert Beam

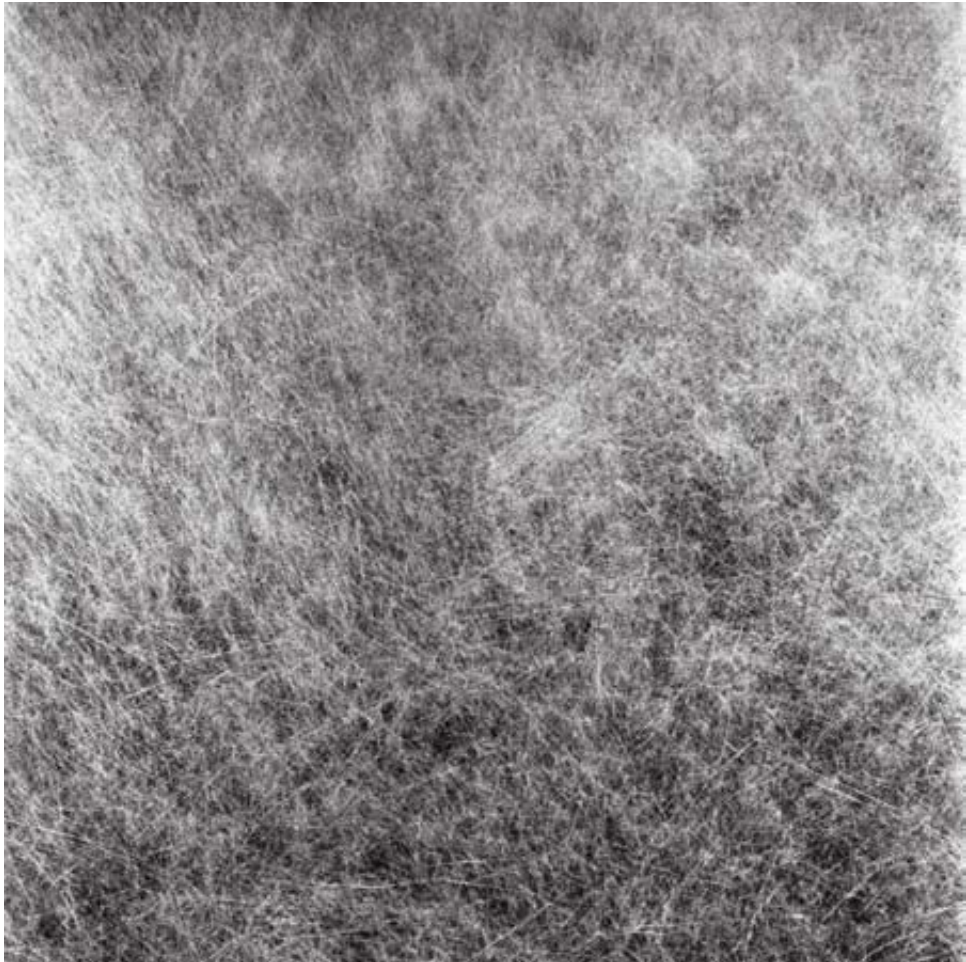
Current Graduate Student, University of Oregon

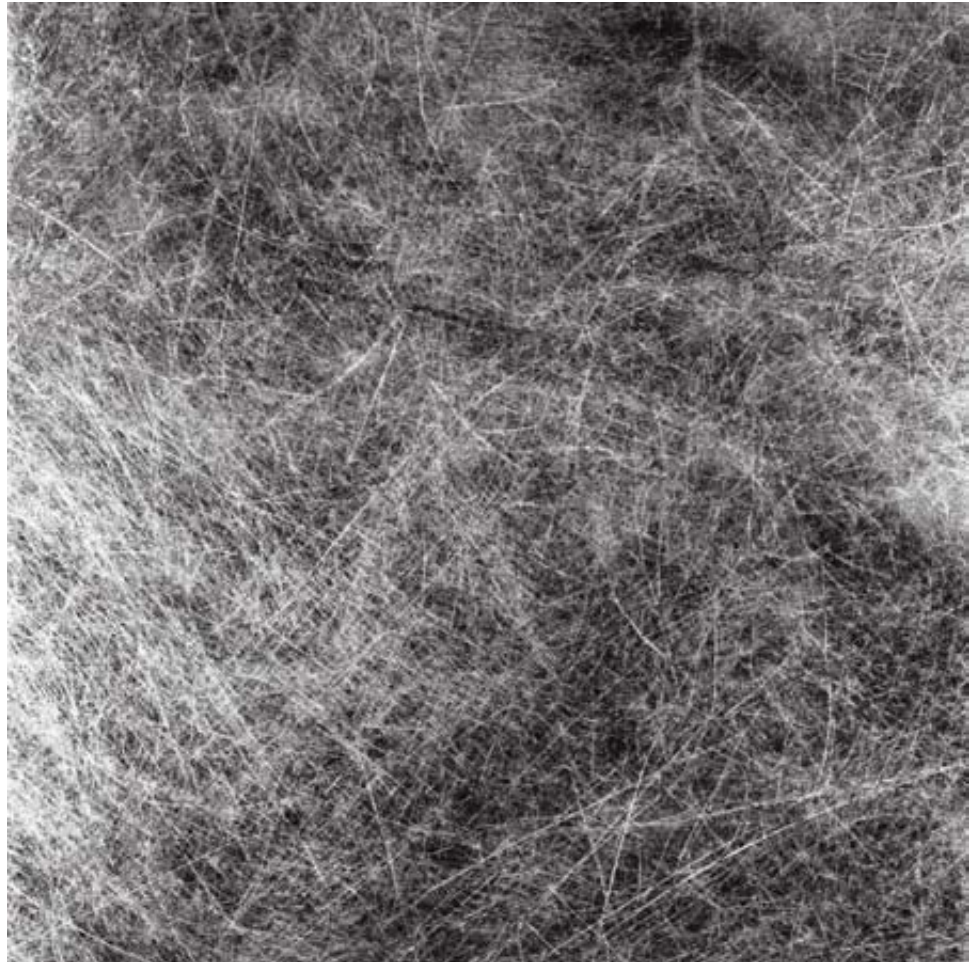
Amass - Abert Rim, Or #1 - 3

gelatin silver print, 15" x 15" each, 2012

Currently my work is a meditation on the structures of perception. Time is the focus here, and distances are a means of application. Looking into the immaterial forms and ideas that govern photography and perception as the true methods and materials utilized to create the medium. Taking distance as a substance one encounters and allowing for a significant accumulation of time within the camera. As it is a vessel meant to contain light, I am curious of this vessel's tipping point. Where the light over runs the form and becomes a part of the piece rather than residing as a past effect or method of viewing. Through my work I hope to align a sense of presence within the viewer to the viewed. The results from my observations into materials, equations, and systems of looking create an open and visual method of realizing what is present and revealing to the viewer an act of seeing. I do not wish for the viewing of the work to be about an event, rather for the viewing to be the event.







Julie Chabrian

2012 Master's Degree Recipient, Southern Illinois University Carbondale

Untitled

welded steel and glass, 36" x 108" x 12", 2011

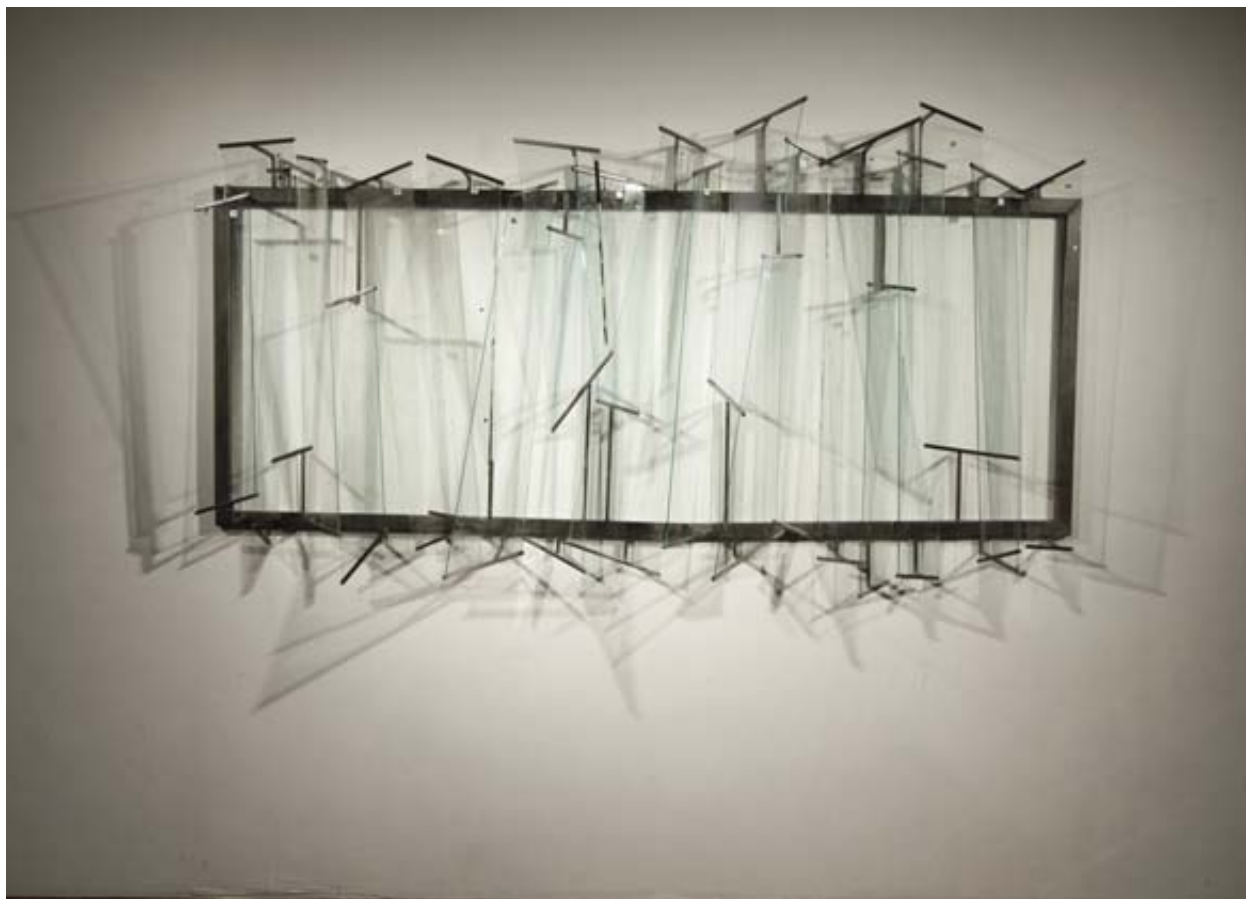
My work explores the formal characteristics of materials that are commonly used in residential and commercial construction and manufacturing. The designs showcase them in a formal and abstract way that finely emphasizes their visual characteristics in a way that refers to the material's original intended use. The work is inspired by and displayed much like these materials would have been seen in their intended setting and after their value has seemingly been diminished; by being used, disregarded or simply forgotten. I rearrange the materials to emphasize their aesthetic beauty by taking into consideration the textures, patterns, line quality, and colors of the material, creating a form that displays those aspects predominately for the viewer in a deliberate and thoughtful way, while also reminding the viewer that these materials are ordinary and can be found everywhere. Using ordinary and appropriated materials, as opposed to new and traditional sculpture materials, also allows the viewer to reflect on their own ideas of beauty, value, and art.

A photograph showing a laboratory or industrial setup with several glass panels held in place by a dark metal frame. The panels are arranged in a grid-like fashion. Two of the panels have small white labels with black numbers. The number '95' is on a panel in the middle-left area, and the number '98' is on a panel to its right. The background is a plain, light-colored wall. The lighting is somewhat dim, and there are some reflections on the glass surfaces.

95

98





Joanne Easton

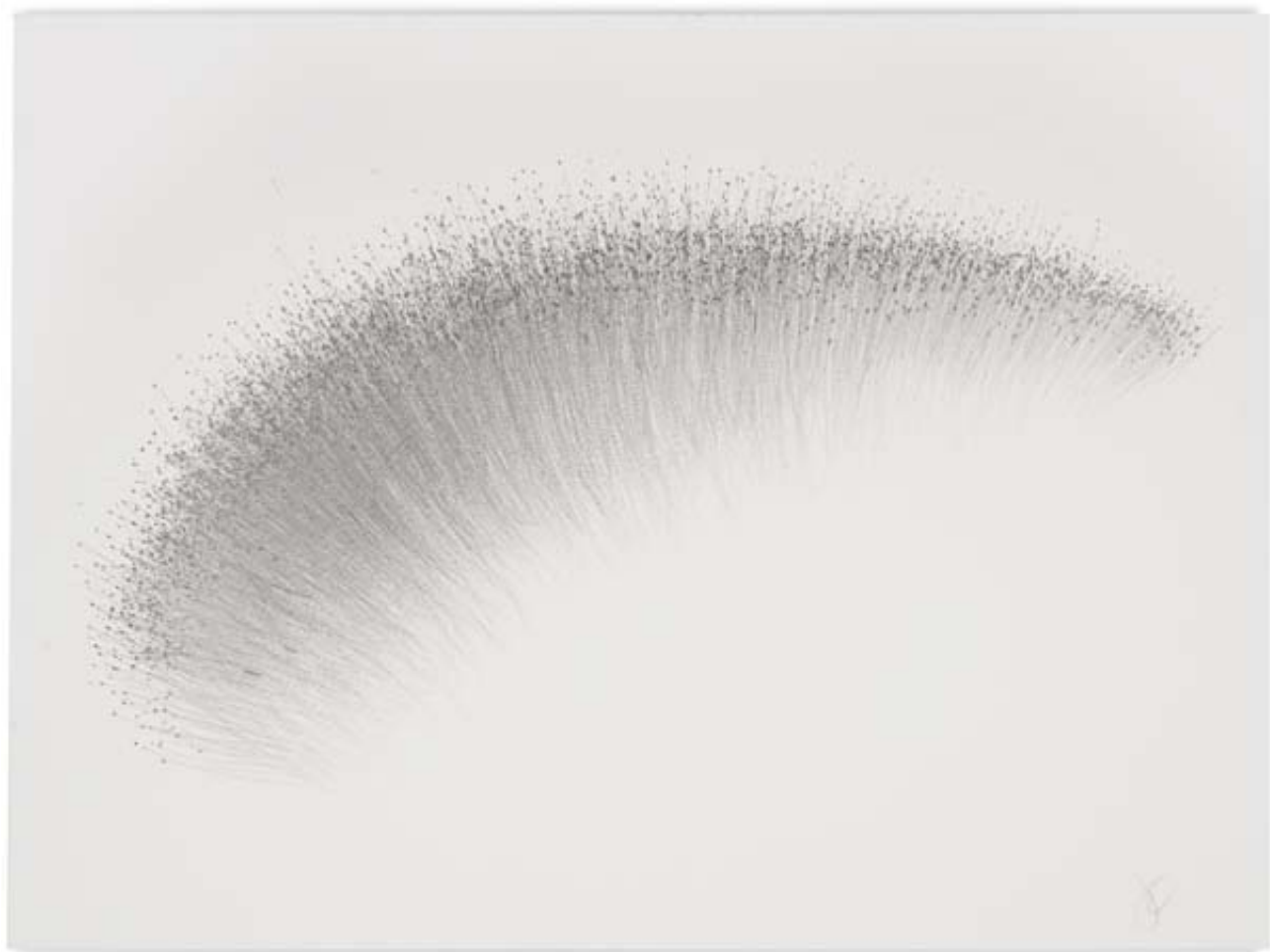
2011 Master's Degree Recipient, School of the Art Institute of Chicago

5,174

graphite on paper, 24" x 30", 2011

Empathetic thinking is the common thread behind my work as an educator, artist, and designer. I am interested in the balance within relationships of people, places, histories and nature. My work uses layers to build, reveal and explore these conceptual complexities and connections with the physicality of materials, patterns and color. For example, the building process used in the graphite series tires my body as I work while I both create and discover connections. This experiential process acts both as research and intuitive mark-making.

I am also intrigued by acts of art-making and participation with art; especially in instances of community collaboration. In these moments, the connections between people, places, histories and nature are pronounced and almost tangible. Likewise, it is my hope to create work that engages empathy.



Amanda Forrest-Chan

Current Graduate Student, University of Alberta (Canada)

Transposed

etching, 22" x 30", 2012

My artistic research has developed through a persistent interest in physical and non-physical ideas about the body. I am constantly sensing my own materiality, and find my relation to and experience of other material things and beings impossible to ignore.

Despite the lingering bleakness that appears to accompany the human experience, I continue to observe that there is also a propulsion towards connection. I see this as an intimately personal reason to observe and look outside the boundaries of the body. I have been observing the simultaneous relationship between physical change and personal development since my childhood. This change is sometimes perceived in a negative way, however, the lasting effect often turns out to serve as beneficial. This is an irony in life that I feel goes overlooked by far too many individuals, and has the potential to transform experience into empathy.

The nature of print has always attracted me as I see that the process of printmaking involves affecting, changing, and leaving marks on something else. In this way, print is enlaced with a metaphor that speaks to the way lived experiences and interactions change and mark a person.

By reconsidering the purpose of corporeal materiality, my hope is to unlock an idea that will connect physical ephemera with everlasting meaning.



Chelsey Hammersmith

Current Graduate Student, Bowling Green State University

Feist (right, and detail next page)

14k gold plate, sterling silver, diamond, 1" x 1" x 3", 2012

Lykke Li (next page)

14K gold plate, 1" x 1" x 3", 2012

My finger armor pieces are adorned with design elements I have collected from art history. Picking and choosing the ornate motifs from past patrilineal societies that objectify the feminine aesthetic. Armed with history, they are a talisman showing where we have been to inspire the future.







Nathan Hatch

2011 Master's Degree Recipient, University of Kentucky

Implement 10

wood, steel, iron, 36" x 10" x 4", 2011

My work derives from memory, passage of time and the mystery that can hide in the everyday. Reverence mixed with speculation and imagination is what I draw from when creating my work. Each sculpture is purposely ambiguous in order to strengthen the viewer's attraction to what is not easily definable. I use the implication of functionality in order to prompt speculation on the part of the viewer. The references used range from mechanical to the biological and from contemporary to ancient. A disconnect from a predictable timeline facilitates each object to be viewed with a new perspective.



Andrew Hendrixson

2011 Master's Degree Recipient, University of Florida

16 Years

hand sewn fabric & oil on canvas, 61" x 55" x 2", 2012

Wasteland (next page)

hand sewn fabric & oil on canvas, 69" x 48" x 2", 2012

In this work I seek to articulate distinctions between habit and ritual—the frivolity of the former countered by the intentionality of the latter.

The paintings are made from the dense commingling of paint and hand sewn remnant fabric. In the finished works, as well as the practice by which they are made, I desire to give credence to inefficiency, to the labor-intensive, and to elevate these notions by pursuing them with an intentionality that bears the gravity of ritual.

It is my hope that rigorous intentionality can give meaning to the most banal of daily tasks, that my life not participate in the binary of “important days” on one hand and the “commonplace days” on the other. I hope to show that in the right light poetry inhabits the mundane; the commonplace is full of consequence.







Wonjun Jung

Current Graduate Student, Hunter College, CUNY

In the Cage

C-print mounted with plexiglass, 48" x 48", 2012

I was born in the city and grew up in the city. I lived in Seoul, a place where high buildings and lots of people are gathered, a melting pot where dream and desire and ambition are mixed in. When I walked in this congested place, sometime I felt as if I became alone. In the moment, every confusion left me like fading out in the dark, to have only the hard high buildings surrounding me. It felt like I entered a forest that is made up of buildings. By the shade of trees, everything sank into darkness and the air became thick enough to smother me as everything that surrounded me is transformed into a colossal wall. Furthermore, something is staring at me there. When I came to Manhattan, or visited other cities, always the images of the city were yearning, homeliness, and also fear. Somewhere on the top of a building in this complex city, it was still staring at me.

We flock to the city. To have a better life and better job, to find what we want to have, we flock to the city. Frankly, the city is filled with many attractive things. Brilliant lights and precious goods, fascinating love and expectation that I also can succeed. However, it doesn't need much time to recognize that there is a trap behind it all. By then, it is too late to escape from the trap, though. We are already captured in the city. We cannot flee from this city. Something hides in and

looks down on us. It is waiting for us to become frustrated after we try to struggle to get out from the trap. It will devour us, if we break down from exhaustion. Like Polyphemus, the giant cyclops, eating Odysseus's crew who consumed his cattle.

What is the thing that hides in the city? To reveal the thing, I reversely recreate this city with the same trap that I had experienced. I make the trap that is made up of the shiny glasses, hard colossal walls, and fascinating billboards and place it in the city that is consumed by darkness and filled with thick air, which I had removed and texts of the signs and billboard, making the city lack in identification of time and space. Finally, I throw myself as a lure, the lure that is struggling to escape from this black, thick & colossal trap.

In this black, thick & colossal trap, the time when I realize the existence of the thing in homely building of the city, that realization changes every familiar thing to something heterogeneous, the uncanny. Here is the cave of Polyphemus. I'm nobody, I already consumed too many of his possessions. It is watching me.



Mel Keiser

2011 Master's Degree Recipient,
Edinboro University of Pennsylvania

Self through Binary Fission No. 22

digital print, 24" x 35", 2012

The simple act of dividing my face in half and mirroring those halves creates numerous versions of myself, varied, but related. They span from faces that are pristine and beautiful to faces that are uncanny and deranged, yet they stem from a single source. The results of this simple process are often surprising, which mirror our own experience as human beings of a 'narrative identity.' That is, through our ability to perceive a continuity of time, we must learn how to "integrate contradictory aspects and tendencies into a coherent, overarching sense [of self]," a process relegated to our 'implicit other,' or our inner narrator. Those that cannot do this, cannot combine their first-, second-, and third-person perspectives of themselves, leading to a feeling of being, simultaneously, several different people; varied, but related.¹

Much like the Greeks used proportion and idealism to create a meta-image of man, and thus, an image of humanity, so do these symmetrical variations seek to find a meta-image of self. According to the ideas of aesthetician and plastic surgeon Steven Marquardt, beauty resides in symmetry; this attraction stemming from our primal search for companions free of disease and defect.² However, Marquardt posits that this appeal of symmetry is not an abstract aesthetic ideal, but

an appraisal of the relationship of a person's face to a visual image of 'humanness' programmed into our genetic code.² Thus, a correlation exists between symmetry and humanism. Relative to this theory, I have found that although the mirroring of my own face does occasionally evoke surreal beauty, it is equally likely to create uncanny-valley versions of myself that are discomfiting, disquieting, and yet, also hauntingly human.

Thus, this process of mirroring creates both variety and symmetry, each exploring what it is to be human; mentally and physically, we are both one and many.

¹ Fuchs, Thomas. "Fragmented Selves: Temporality and Identity in Borderline Personality Disorder." *Psychopathology* 40 (2007): 379-387. Web. 31 May 2012. <http://www.klinikum.uni-heidelberg.de/fileadmin/zpm/psychatrie/fuchs/Fragmented-Selves.pdf>.

² Marquardt, Steven. "Archetype Theory." Marquardt Beauty Analysis. Marquardt Beauty Analysis, Inc., 2005. Web. 31 May 2012. <http://www.beautyanalysis.com>.



Sarah Knill

2011 Master's Degree Recipient, Kendall College of Art and Design

NGC 42.3/87.55 (Sb) & NGC42.57/85.39(Sc)

ink on paper, 44" x 30", 2012

I am interested in exploring scale as a variable capable of shifting perspective. This piece celebrates the physics of the universe as a natural force perpetually organizing its particles. The drawing process begins with a burst of chaotic spontaneity and gradually becomes increasingly meticulous.







Rahshia Linendoll-Sawyer

Current Graduate Student, George Mason University

Luxate 002

photography, 20" x 30", 2012

Our experiences and environments shape our perception of reality. Through them, we form our identities, discover a context for our lives, and learn to navigate myriad of situations. When one is disoriented from an environment, their perception must transform to re-organize reality. My work investigates how we relate to our environment when our experiences fail to inform our perceptions.

I manufacture a seemingly intimate world to simulate being disoriented from reality. These environments are temporary and deteriorate within hours. The resulting surrealistic yet unaltered photographs set up an expectation for familiarity that is then denied because visual elements remain obstructed or illegible. This obstruction unbalances the viewer as he or she seeks to organize a recognizable narrative. The control I retain over these manufactured landscapes results in an image where the viewer experiences a loss of their control and perception.



Zahra Nazari

Current Graduate Student, Memphis College of Art

Untitled

mixed media on canvas, 54" x 72", 2012

The visual richness found in the structural patterns of architecture, both ancient and modern especially in its relationship with the surrounding landscape, is the starting point of all my work.

I paint abstract urbanscapes that resemble city maps; they contain aerial views, distorted perspectives, and combinations of different architectural time periods containing both observed and imaginary disjointed places. Sometimes the images are a puzzle even to me. I am attracted to this sense of mystery because it draws the viewer deeper into my imagery.

Large scale has become an important part of my strategy because it surrounds and involves each viewer with my painterly worlds. The spectator and picture interact in a far more dynamic way than would be the case with smaller works. This occurs because the larger scale dominates the viewer's line of sight, and becomes a real environment that they must engage more directly. My painting process makes use of opposite approaches in order to create tension and variation: transparent washes versus opaque paint; smooth versus rough; crisp versus feathered; complex details versus open space. Sand reflects the surface of ancient buildings. My paint handling includes textured surfaces created through decalomania, dripped and flat areas, as well as blank canvas surfaces versus heavily painted areas.

When I visited ancient Iranian places such as Persepolis to take photographs for source material, there was a calm, quiet feeling. Simultaneously, the history behind those sites made me think about different stages of life and passing time. Some of those images now seem like suspenseful, imaginary worlds because of their smoky skies and shadowy shapes. These mysterious feelings come from not being able to see everything clearly.

In an opposite vein, metropolitan areas such as New York, Philadelphia, Pittsburgh and Kansas City feel vibrant and energetic with their variety of shapes and facades. They contain multiple reflections, areas of transparency, plus crowded streets teeming with diversity. I enjoy observing buildings under construction where the contrast between old brick, glass and steel exteriors play off against diagonal lines of ladders and scaffolding and the large areas of excavation create dramatic tensions. Both ground level and tall buildings, colorful signs, intricate cast shadows; decorative windows and doorways reveal the different phases every city goes through. I see a connection between all of this constant change and the life stages of a human being.

Architectural interactions with the landscape are a reference point and assist in approaching each composition as an abstraction. I think of visual perception as the forceful interplay between the viewer's eye and the image - painting can heighten that dynamic nature through more complex means. Geometric patterning relates to contemporary international skyscrapers as well as designs found in ancient Persian architecture.



Matthew O'Brien

2012 Master's Degree Recipient, Eastern Michigan University

Replica

walnut, tung oil, 27" x 20" x 21", 2012

My work challenges preconceived ideas about the roles that objects that are defined by their function play in our lives. By sublimating, subverting, or removing the function of the object, the meaning of the object becomes transient. My goal is to challenge functional fixity, which is the tendency of the human mind to subconsciously fixate upon the function of an object, leading to the mind's inability to see creative possibility. The particular process of meaning separation is something that I call disfixing the object; the process is completed when the object reaches a state of disfixity, where meaning and object have been at least partially separated. In its disfixed state, the object is free to operate as its own entity in its own reality. Released from the functional expectations of the viewer, a new meaning and possibility arise from the object.

I choose to feature the chair, or chairs, in my recent work because, I believe, that there is no other furniture object more closely related to the human individual. The chair is the individual's counter-part in the furniture world. It is made as an individual, for an individual; a chair is a single occupancy person holder. Once the chair (or object) is disfixed, it ceases to be a human's counterpart, and becomes, in a way, more humanized.







Samuel Preston

Current Graduate Student, Fontbonne University

Untitled (green couch)

oil on copper, 4.5" x 6", 2011

Untitled (stair)

oil on panel, 48" x 36", 2011

Untitled (hallway)

oil on copper, 6.5" x 4", 2011

Although I have always enjoyed figure drawing, it has not been until recently that I have been applying the figure in my work so that it is more than a form. It is always an exciting challenge to place the figure into a real space that is interesting as well as an important part of the composition and narrative. I want to not only show the human element of life but also the environment that makes that element unique and grounded in its own reality. I am exploring the dynamics of what it means to be human: relationship to each other, relationship with ourselves, our impact on our surroundings, and how our surroundings impact us. I am building an implied narrative with the possibility for an interesting story from nothing more than the combination of the human element and its environment. The implied narrative allows the viewer to set their own mood, ask their own questions, and draw their own conclusions. A single image can provide warmth to one viewer while chilling another. No right or wrong answer gives us an opportunity to explore our imaginations and consider our true selves as individuals and as part of the whole.







Niv Rozenberg

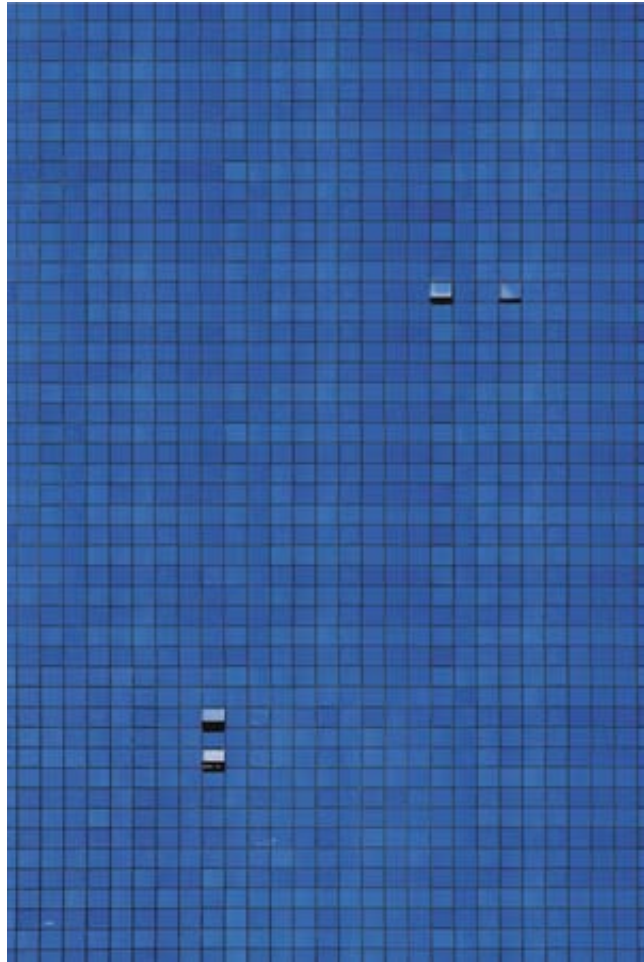
2011 Master's Degree Recipient, Parsons The New School for Design

Automonument #2

photograph, 60" x 40", 2011

The work Automonuments focuses on high-rise buildings, specifically skyscrapers, as a phenomenon of modern life. In this work I use photography to isolate visual perspectives of these buildings, recording them while fragmenting the habitual sight of the city in order to construct a new vision, a de-naturalized view of my surroundings. This exaggerated vision allows me to break the visual and spatial congestion of the city and to point upward, at what may have been overlooked. Through this work I am able to transform our visual experience of the city into a hyper-realistic encounter with these symbols of contemporary life. Digital manipulation of buildings allows me to create an archetypal form, isolated from function and separated from the city's total urban structure.

Duplicating and stitching one level of a building to another emphasizes the tension between form and function as well as between the individual and the global. By doing so, the work shows the uniformity of the architectural structure and implies that of the inhabitants within. This work does not document reality but reconstructs it, creating a view that cannot be seen, an intensification of reality.



Carol Salisbury

2012 Master's Degree Recipient, University of Kansas

Iron Neckpiece #1

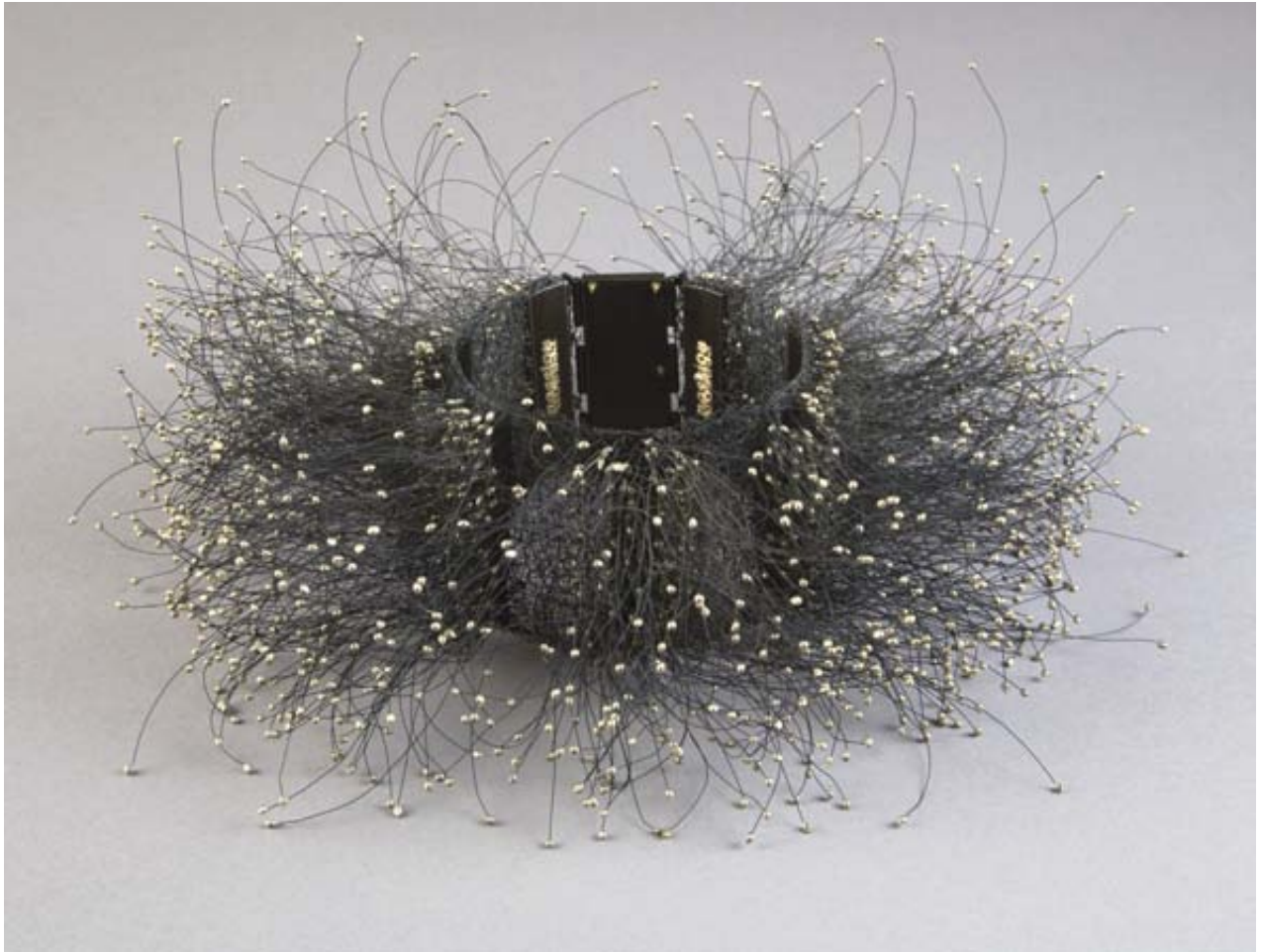
metal, 6" x 12" x 6", 2011

"It's never too late to be what you might have been." After reading George Eliot's words a few years ago, I decided to live the life I had always dreamed of living. I'd been in an unhappy place, struggling through each unsatisfying day, but within a few months, I purged myself of all unnecessary things to create the freedom I needed to begin again.

Over the years I rampaged through the world of fine arts and most of the crafts before I discovered the expressiveness of metal, and I love the life lessons its technical challenges constantly teach me.

Recently my work has been influenced greatly by the current theories of such brain scientists as Joseph LeDoux. In his book, *The Emotional Brain*, he writes that, because our brains continue to create new neuro pathways, "It is possible that the struggle between thought and emotion may ultimately be resolved not by the dominance of emotional centers by cortical cognitions, but by a more harmonious integration of reason and passion."

The elements in my work are considered and intentional and embody this formality through layered complexity. For me art is purpose. It defines the way I experience the world. It has become the driving force in my life.



James Schenck

2012 Master's Degree Recipient, University of Cincinnati

STUD 1

UV ink print on vinyl, 108" x 72", 2012

Through both 2-D visual art and installation, I address the conditions of the persona, as well as the commercial and social construction of identity. I examine the value of style as well as the importance placed on presentation. In the studio, I work towards articulating tactile and gestural expressions of self-examination, the importance of visual balance and clarity, and the daily numbness experienced as one journeys for approval.

I summarize the results of my process as "2-D performance." The aesthetic should always feel fun and welcoming, while the undercurrent stems from an urgent, honest insecurity.



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 nearby Madisonville.

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

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

Manifest Artist Residency

...supporting individual artists, one year at a time.

Executive Director,

Chief Curator

Jason Franz

Assistant Director,

Drawing Center Director

Tim Parsley

Office Manager

Katie Schoeny

Gallery Manager

Rob Anderson

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Joanne Easton (*senior intern*)

Carrie Grubb

Liz Hardy

Sydney Kreuzmann (*senior intern*)

Nick Mannira

Carolina Perrino

Tanya M. Robinson

Chrissy Rother (*senior intern*)

John Tibbs (*senior intern*)

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Christina Dakin

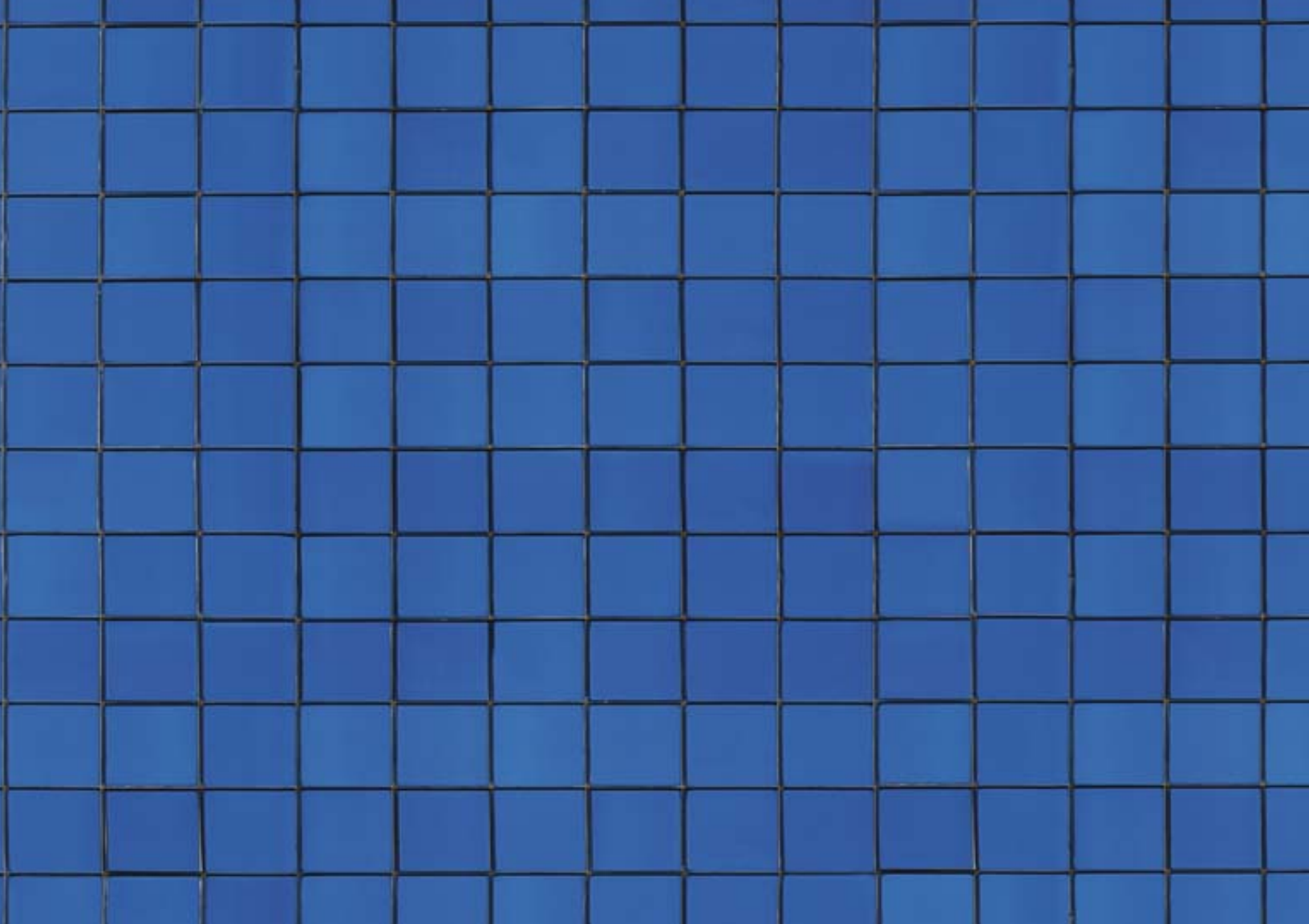
Jason Franz

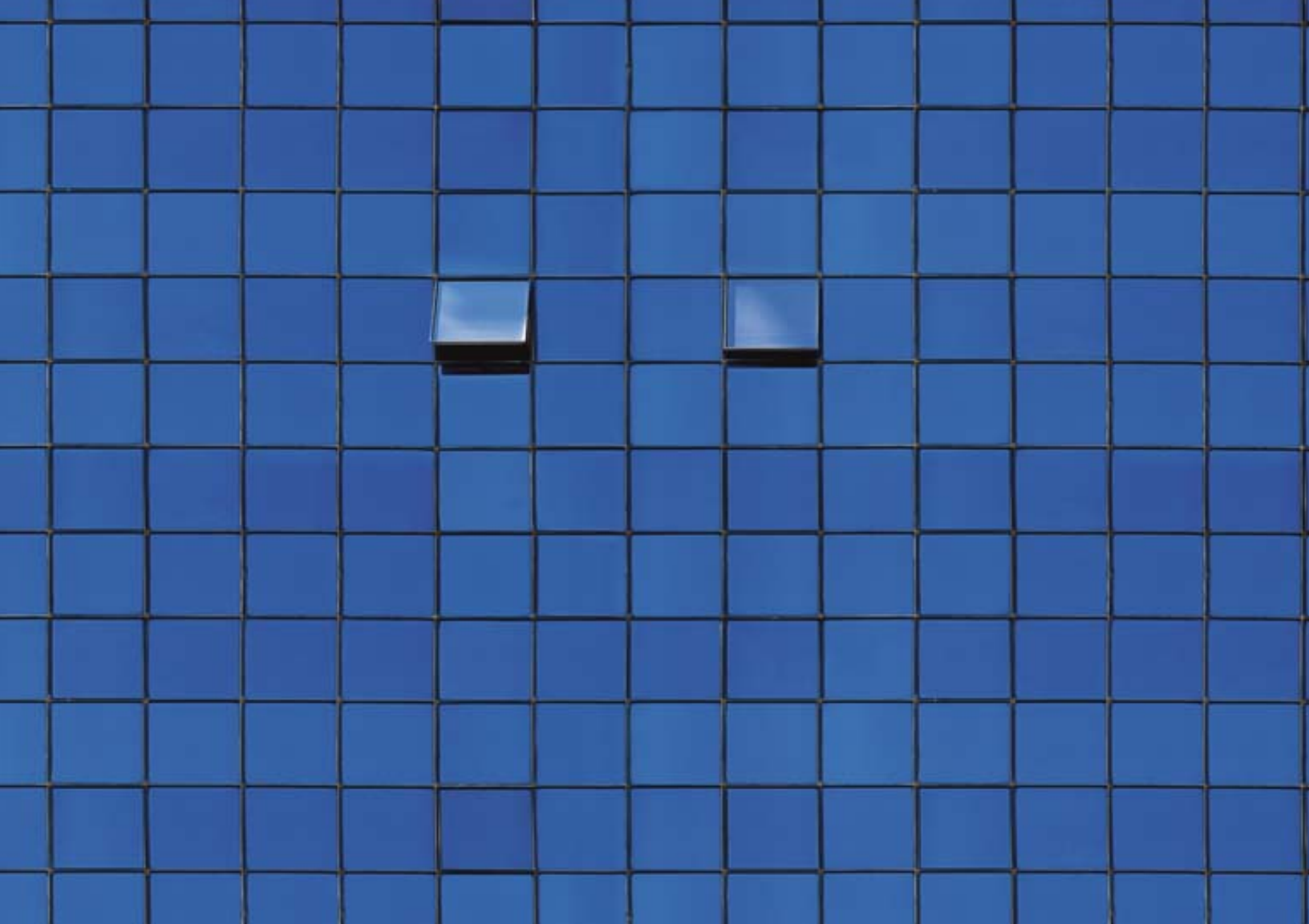
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MANIFEST
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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