

MANIFEST

v15

SOMETHING FROM NOTHING

EXPLORING THE JUNCTURE WHERE
MATERIAL AND CONCEPT MEET





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MANIFEST

2727 woodburn avenue cincinnati, ohio 45206
513 861 3638
www.manifestgallery.org

MANIFEST VOLUME FIFTEEN

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first printing october 2006, edition of 50
designed by kristincullendesign
printed by printpelican riviera beach, florida

front details by marius lehene, jim fike, althea murphy-price



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MANIFEST

CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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mission statement

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

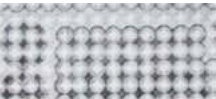


Manifest enhances the role of art and design in society by cultivating and focusing the transformative power of creativity in the visual arts. Manifest benefits people in the global and local community, including professionals, students, and the public, by creating quality-centered experiences focused on contemporary visual arts and related activities in the context of creative exploration.

Manifest Gallery serves as a venue for the display and experience of insightful, thought provoking art and design, and functions as a hub for creative research and innovation at all levels of artistic endeavor.

Manifest Drawing Center promotes, features, and explores drawing as a rich and culturally significant art form through the pursuit of scholarly activities.

Manifest Press documents the organization's activities through well-designed publications and investigates and implements methods for making works of art and design in limited but accessible editions for public availability in collaboration with professionals and students.





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JASON KENNEDY

JIM FIKE

WENDY DESCHENE

SARA PEDIGO

MARIUS LEHENE

BARB BONDY

SARAH HOLLIS

DINA SHERMAN

ALTHEA MURPHY—PRICE

“the idea becomes the machine that makes the art.”

sol lewitt

Coining the term “concept art” in 1961, Henry Flynt named the type of art that rejects the adept and aesthetic art object as the supreme god of art. During the mid to late twentieth century, the pendulum of critical favor swung toward performance, process, and idea based art, as a way to renounce the consumerism inherent in artistic practice based on making objects.

Today conceptual art has worked its way into our institutional framework, and it is no longer controversial to find the value of a work of art someplace other than in its material form. Twenty-six years after the first exhibit devoted specifically to conceptual art took place in New York, *Something from Nothing* continues the discussion about contemporary conceptual practices. This exhibit, comprised of nine artists (both students and professionals) from five different states, focuses specifically on the question of materiality.

These artists have responded to this question in a variety of ways. Transforming official documentation from the U.S. Patent Office into the vehicle for his abstract ideas, Jason Kennedy questions the materiality of a work of art and of his own human body simultaneously. In Jim Fike's piece, material is placed next to representations of that same material much like some of Joseph Kosuth's work. But rather than using this juxtaposition to discuss the nature of symbols as Kosuth does, Fike uses it as a metaphor for how the material (a

curatorial statement

lizard) exists in nature. Fike follows the mimetic tradition in art with contemporary conceptual means. Wendy DesChene on the other hand uses contemporary conceptual material (a Jeff Koons sculpture), to question the relationship of materiality and value. DesChene has taken a mass-produced object whose value came from its brand identity, not its material and formal quality, and re-sculpted it, giving it uniqueness and shifting the value from its original location. Sarah Hollis overlaps the representational with the material in her paintings and drawings. Her support, the sketchbook, is not a physical book but a photograph of one, on which she draws and paints. Hollis doesn't fill actual sketchbooks with her artistic impulse but virtual books, which become her ideal space that exists nowhere. Barb Bondy also references a virtual world by mimicking the labor and repetition of processing and storing data, which is normally the task of a computer not artist. Unlike a computer though, Bondy needs to make marks to "articulate or gain an understanding of complex ideas and problems," and drawing becomes a material vessel for this conceptual task.

Like Bondy's need to draw, I suspect we need material things in order to flesh out our ideas and concepts. So rather than making art that is an exercise of craft these artists have created forms through which their concepts may be demonstrated. They create aesthetic systems that determine the materiality of their art, the result being, as Victor Burgin writes, "objects formed are intentionally located partially in real exterior space and partly in psychological interior space." Therefore, *Something from Nothing* is a collection of artworks that exist at the juncture where material and concept meet.

JASON KENNEDY

CINCINNATI, OHIO

graduate student, university of cincinnati

ORGANISM PATENT
2006
digital print
24" x 13.5" x 1"



United States Patent (16)
Publication (16)

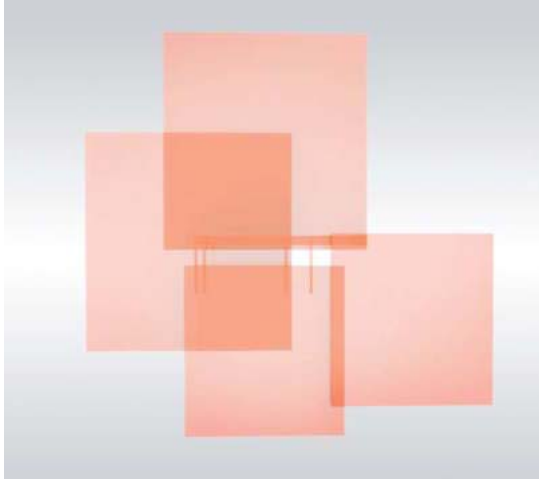
Patent Number: 16,862,844,715
Date of Patent: June 12, 2006

INVENTOR
Name: Jason Michael Kennedy
Address: 100 S. 10th Street
Cincinnati, OH 45219
Country: USA
Agent: [Redacted]

REFERENCE TO RELATED APPLICATIONS
This patent is a continuation-in-part of U.S. Pat. No. 6,812,844, filed on [Redacted].

STATEMENT OF SUBJECT MATTER
The present invention relates to a unique human body, specifically a genetic profile that is distinct from all other known human genetic profiles. The invention is a genetic profile that is unique and has not been previously known or described in the prior art.





STORED CONSCIOUSNESS

A42-336F2/OX6A DENNIS MAXWELL GIBARIAN

PAT. NO. 10,062, 844, 721

2006

digital print

24" x 25" x 1"

JIM FIKE

ATHENS, OHIO

assistant professor, ohio university

THE LAST ACT OF

THE WORLD'S GREATEST

CHAMELEON

2005

inkjet print, plexi glass, light

36" x 8" x 7"





WENDY DESCHENE

AUBURN, ALABAMA

associate professor, auburn university





DOG

2005

bronze

12" x 8" x 10"

SARA PEDIGO

SUNDERLAND, NEW YORK

graduate student and instructor, university of massachusetts, amherst

UNTITLED (BEACH)

2006

oil on empty wooden box
8" x 8" x 2"





MARIUS LEHENE

FORT COLLINS, COLORADO

assistant professor, colorado state university

CLAY ON BLUE WITH

AIRPLANE DOOR

2006

clay on plywood

24" x 26"





SI (AND)

2006

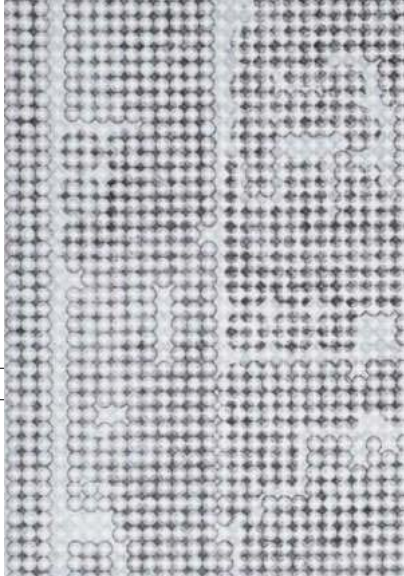
mixed media, plywood

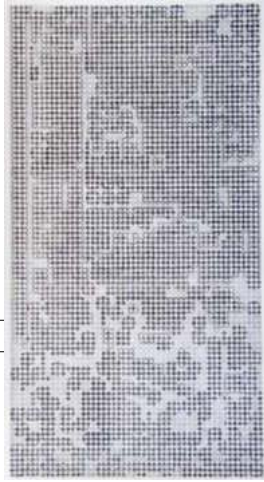
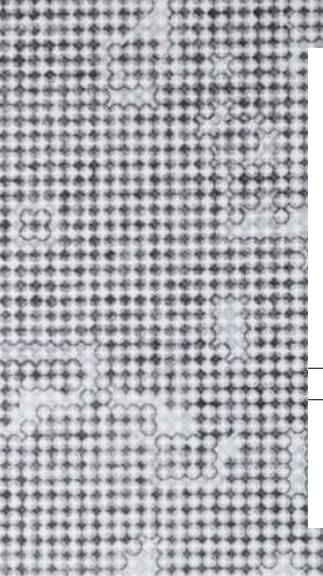
24" x 52"

BARB BONDY

AUBURN, ALABAMA

assistant professor, auburn@auburn.edu





THOUGHT EXPERIMENT 1: DISSIPATION

2006

graphite on paper

50" x 29"

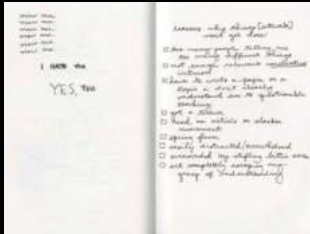
just dress
pretty
& dont
worry:
everything
will work
itself out
in the
end.



INGREDIENTS

FOR LIFE.





SKETCHBOOK DRAWINGS

2006

digital print,
mixed media, installation
size variable

DINA SHERMAN

COLUMBUS, OHIO

fifth-year undergraduate student, ohio state unvrersity

GIFT-WRAPPED CASKET
2006
gift wrap, casket, digital print
36" x 54"





**CHAIR GROWTH WITH BROKEN LADDER
(WORKING TITLE)**

2006

chair, ladder, fabric, stuffing
size variable

ALTHEA MURPHY—PRICE

BLOOMINGTON, INDIANA

assistant professor, Indiana university

UNTITLED (HAIR RUG)

2006

synthetic hair clippings
72" x 39"









SUPPORT PROVIDED BY







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