

MANIFEST

v24



Funny Men: Illustrations by Ryan Ostrander and Gabriel Utasi

Trick of the Light: Contemporary Photography



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Mission Statement:

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

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 24

main gallery

**Trick of the Light:
Contemporary Photography**
Curated by Dennis Kiel

drawing room

Funny Men:
Illustrations by Ryan Ostrander and Gabriel Utasi

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





Trick of the Light: Contemporary Photography

Robert Coomer
Diane Deaton-Street
Laura Fisher
Richard Gilles
Tama Hochbaum
Daniel Kariko
Jaime Kennedy
Tom McFarlane
Francis Michaels
Seiko Oka
Michael Sherwin

December 14, 2007 - January 11, 2008

Curated by Dennis Kiel

Trick of the Light is not an exhibition about deception or magic, although many of the images are indeed magical. It is a collection of diverse imagery full of wonder and personal interpretation that makes us think about situations in our own lives.

Some of the subject matter in this show is familiar. A truly creative artist is someone who can look at an object that has been photographed thousands of times and reinterpret it in a way that will literally stop us in our tracks. Excellent examples of this can be found in the pictures of abandoned houses by Diana Deaton-Street and Robert Coomer. Deaton-Street uses muted colors, unusual perspectives, and figures positioned away from the viewer, to create quiet scenes of intrigue and mystery. There is a dream-like mystique to “Back to the Old House”, which takes its title from a song by The Smiths with lyrics that complement the photograph:

**Here began all my dreams
The saddest thing I've ever seen**

Coomer’s “Abandoned Monticello” approaches the old house theme differently. By shooting the image from afar and framing it with the heavy foliage and massive cloud formations, he creates a picture with much power and drama.

Other images are compelling primarily because of their apparent simplicity. The intriguing composition of Francis Michaels’ “Backyard Tragedy 1” would still hold our attention even without its revealing title. “Almost Home-less,” Richard Gilles’ panoramic image of a trailer on an empty street, is heightened by the muted lighting – possibly created at twilight – and its effect on the vivid colors.

Form, composition, and semi-abstraction are primary themes for several photographers. Like Robert Coomer, Seiko Oka positions his camera some distance from the subject, in this instance a greenhouse. With its play on (interior) light and solid black, Oka is more concerned with the shape and design of the structure. He wants to create “a disruption between reference and photographic image,” which allows us to move beyond what we perceive as the subject.

Michael Sherwin works with abstract pattern and repetition to investigate how time changes the world. As a possible homage to Minor White’s “sequence” photographs, Sherwin arranges 54 random patterns of the sea, which together create “One Body”. Separately, however, they can serve as individual mirrors for us to investigate our own psyche.

Time is also a factor in Tama Hochbaum’s two photo composites, “View of the Palisades” and “View with a Room, Chapel Hill”. Borrowing from David Hockney’s collage technique and the idea of looking at life through a window, she has combined a series of individually photographed details, like snippets of memory, to create a complete picture in both images.

The wonderful images in this exhibition are not meant to trick or to deceive. Rather, their purpose is to provoke inquiry, pique interest, and engage the eye. Through a careful understanding of light and composition, these photographs allow us to discover new meaning in unexpected places.

Dennis Kiel

Chief Curator, The Light Factory Contemporary Museum of Photography and Film
Charlotte, North Carolina



Robert Coomer (Batavia, Ohio)
Abandoned Monticello, ultrachrome print, 20" x 30", 2007



Diane Deaton-Street (Louisville, Kentucky)
A Meeting of the Minds, digital photography, 12" x 18", 2007



Diane Deaton-Street (Louisville, Kentucky)
Recurring Dream, digital photography, 12" x 18", 2007



Diane Deaton-Street (Louisville, Kentucky)
Back to the Old House, digital photography, 12" x 18", 2007



Laura Fisher, (Cincinnati, Ohio)
Inter Interis I, glycerin, wood, glass, light bulbs, silver gelatin prints, 7.5" x 5" x 6", 2007



Richard Gilles (Folsom, California)

Almost Home-less @ Fulton St. & 48th Ave, pigment inkjet print, 14" x 36", 2006





Tama Hochbaum (Chapel Hill, North Carolina)

View With A Room, Chapel Hill, photo composite, 26" x 22", 2007



Tama Hochbaum (Chapel Hill, North Carolina)
View of the Palisades, photo composite, 26" x 22", 2007



Daniel Kariko (Tallahassee, Florida)

Pylons, Sulfer Mine Island, Louisiana, inkjet print (pinhole image), 12" x 14", 2006



Jaime Kennedy (Kent, Ohio)
The End of the Beginning, digital composite silver gelatin print, 26" x 26", 2006



Jaime Kennedy (Kent, Ohio)

Steal A March, digital composite silver gelatin print, 20" x 60", 2006



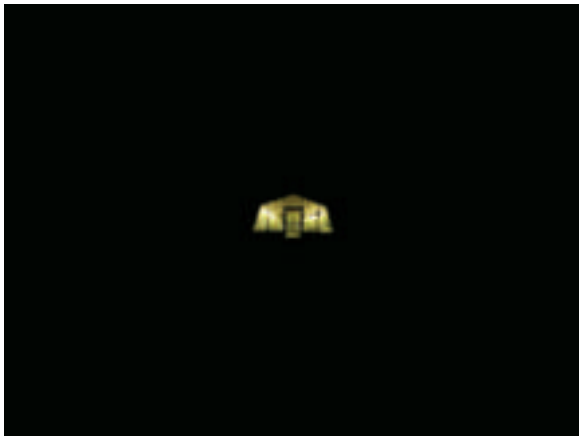


Tom McFarlane (Morningview, Kentucky)

Forgiveness, digital photo/archival inkjet print, 17.5" x 17.5", 2006



Francis Michaels (Monroe, Ohio)
Backyard Tragedy 1, archival inkjet print, 27" x 33", 2007



Seiko Oka (Osaka, Japan)

Greenhouse, archival inkjet print, 15" x 20", 2005



Michael Sherwin (Morgantown, West Virginia)
One Body, pigment prints, 72" x 108", 2006





Funny Men

*Illustrations by Ryan Ostrander
and Gabriel Utasi*

Manifest is pleased to present this dense assembly of works of classic illustration by two young artists with ties to the Cincinnati area and whose skills are recognized on a national level. Although most of the works in this exhibit are made by means of painting, they are all undoubtedly informed by a keen skill in drawing and a solid awareness of the nuances involved in communication arts.

So Funny Men represents Manifest's ongoing commitment to explore, support, and display drawing in all its forms, and design as an aspect of the continuum of all visual arts rather than an independent field.

The exhibit also serves to remind us that traditional illustration, often considered a dead art, is actually alive and well, supporting the livelihoods of talented, creative, and funny artists young and old. Finally, Funny Men brings a lighthearted mood to Manifest's Drawing Room gallery, because after all, art should be playful now and again...



Gabriel Utasi

At the turn of this century, Gabriel Utasi received a BFA in communication arts/illustration and the prestigious Wilder traveling scholarship from the Art Academy of Cincinnati (2000). While studying at the Academy he also worked as studio assistant to the renowned illustrator C.F. Payne. Upon graduating, Utasi worked freelance, until he accepted a position working as illustrator/graphic artist for the Fresno Bee newspaper in Fresno California. Nearly three years later (2005) he was hired by the East Valley Tribune in Mesa, Arizona where he has been making maps, charts and award winning illustrations ever since. Utasi's freelance clients have included Yahoo! Internet Life Magazine, Idea Magazine, Trusteeship Magazine, Cincinnati Magazine, Wireless Information Week Magazine, St. Anthony Messenger, Sojourners Magazine, Dirt Rag Magazine, and The Cincinnati Enquirer.

Ryan Ostrander

Ryan Ostrander studied illustration at the Columbus College of Art and Design, also receiving his BFA in 2000. He has been on staff at the Cincinnati Post as full-time illustrator and graphic designer since 2000. Ostrander has received numerous awards from Scripps Howard News Service, The Associated Press of Ohio and The Society of Professional Journalists, which has three times named him "Best Graphic Artist." His freelance clients include The Sporting News, Cleveland Magazine, The Progressive, DVM Newsmagazine, The Dallas Observer, Inside Business Magazine, Ohio Magazine, Late For The Sky Productions, Cincinnati Gentlemen and The Arrow Foundation. His paintings have been exhibited widely including at the Society of Illustrators museum in New York City.

opposite:

George W. Bush

acrylic on board, 14"x10"

RYAN OSTRANDER



Adam Dunn
acrylic on board, 4"x10"



Joe Nuxhall
oil on board, 6" x 10"



Carson Palmer
acrylic on board, 9"x16"



Marvin Lewis
acrylic on board, 12" x 21"



Bob Dylan

acrylic on board, 7" x 10"



Paavo Jarvi
acrylic on board, 10" x 7"



Sarah Jessica Parker
acrylic on canvas, 4" x 11"





Melvin Grier
colored pencil on paper, 8" x 11"



George W Bush
acrylic on board, 5" x 9"



John Kerry
oil on board, 7" x 13"



Tony Snow
acrylic on board, 11" x 14"







Anchor Baby

acrylic on paper, 11" x 14"
courtesy The East Valley Tribune

Of Presidents and Prayer
acrylic on paper, 14" x 11"
courtesy The East Valley Tribune





Memories of Hope

acrylic on paper, 17" x 13.5"
courtesy The Fresno Bee



Bob Dylan

acrylic on paper, 16" x 12"
courtesy The Fresno Bee



Symptoms of 'Sicko'
acrylic on paper, 12" x 9"
courtesy The East Valley Tribune



Packaged Politics
acrylic on paper, 14" x 11"
courtesy The East Valley Tribune



Off Base, Online (Andy Rooney)
acrylic on paper, 14" x 11"
courtesy The Fresno Bee



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