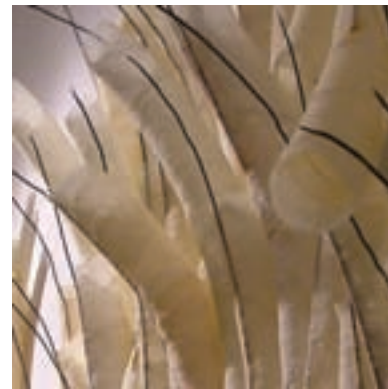
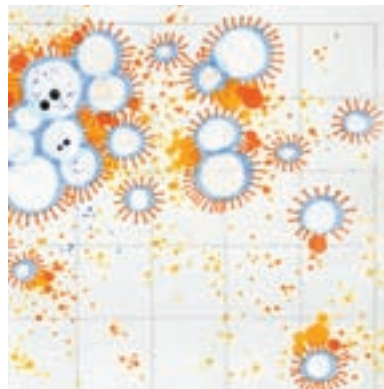
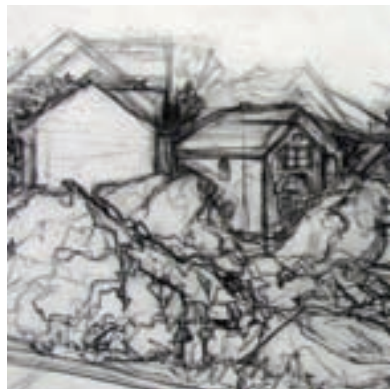


CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

MANIFEST



Rites of Passage 2005

vol. 3

MANIFEST

volume 3

MANIFEST vol. 3

Copyright © 2005. Manifest Press. All rights reserved.

No part of this publication may be reproduced in any way without written permission from the publisher.

All rights in each work of art reproduced herein are retained by the artist.

Manifest Creative Research Gallery and Drawing Center

2727 Woodburn Avenue, P.O. Box 6218, Cincinnati, OH 45206, (513) 861-3638.

First Printing - April 2005

Edition of 50

Cover: Sarah Intemann, *Urban Landscape*; Carly Nicole Witmer, *Untitled #5*; Amy Bogard, *Tubular CM*

Printed by PrintPelican, Riviera Beach, Florida

Printing funded by a grant from:



Selections from:

Rites of Passage

April 5 – April 22, 2005

Main Gallery: Sarah Intemann and Andrew Dailey
Drawing Room: Ian O'Phelan and Carly Nicole Witmer

May 3 – May 27, 2005

Main Gallery: Ryan Boatright and Amy Bogard
Drawing Room: Angie Kelly

Curated by Jason Franz

**Andrew Dailey and Sarah Intemann
Wright State University**

We are interested in communicating an emotive and vital spiritual substance through the use of two-dimensional media, more specifically drawing and painting. Both of us work primarily from the observed world around us. It is through this ocular translation of reality into art that our unique sensations and personal experiences can manifest themselves. Synthesis of the observable world is for us both complex and fascinating.

Another common link between our bodies of work is the human figure. The figure is both complex and yet deceptively familiar. The human form is arguably the most familiar form we (as humans) encounter. As an image, this subject matter then becomes a tremendous force through which we attempt to convey the emotions and energies of the human spirit. It is through our empathetic and sensitive responses to the motif, that we constantly strive to create works that have a powerful force of life.



Sarah Intemann, *Urban Landscape*, charcoal on paper, 12" x 17", 2004



3 Sarah Intemann, *Nude Study*, oil on canvas, 8" x 6", 2004



Sarah Intemann, *Mendelson's*, charcoal on paper, 28" x 40", 2004



5 Sarah Intemann, *Self Portrait 3*, charcoal on paper, 47" x 42", 2003



Andrew Dailey, *The Letter (parts 1-3)*, charcoal on paper, 48" x 95" (set), 2004



7 Andrew Dailey, *Self in Studio*, graphite on paper, 48" x 28", 2004



Andrew Dailey, *Junk*, graphite on paper, 24" x 18", 2004

Ian O'Phelan
University of Cincinnati

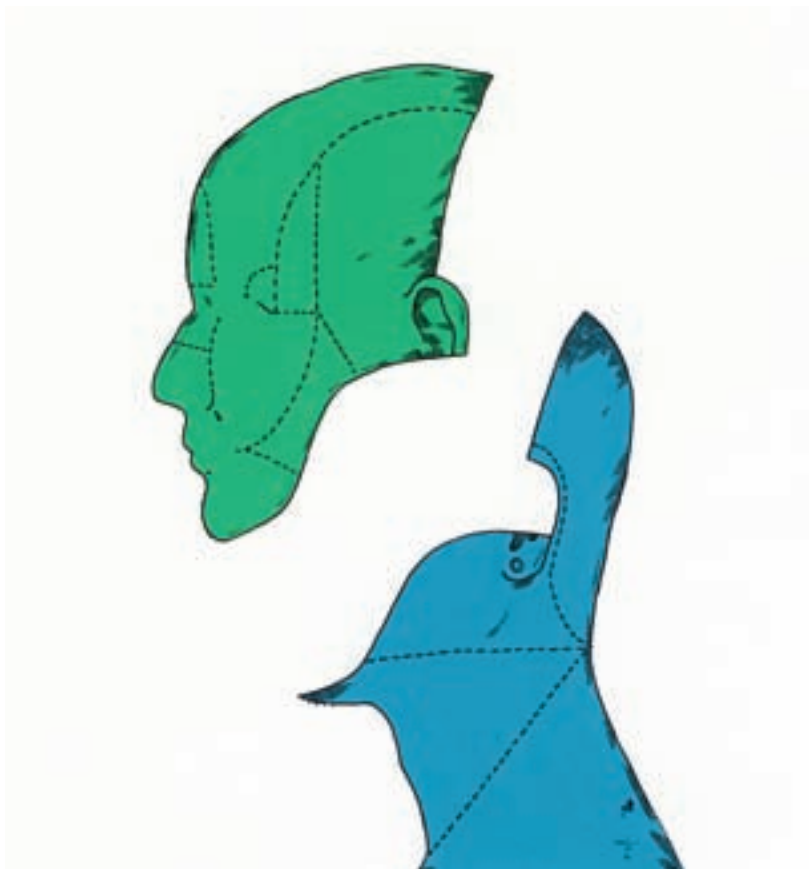
He who realizes the truth of the body can then come to know the truth of the universe.

(From Ratnasara, Tantric text, India)

This suite of prints represents a direction in a larger body of work exploring human anatomy as metaphor. Divide et Imperia, the Latin dictum of divide and rule, is seen in action when one examines the nervous system's zones of influence. In this context, the body begins to resemble a union of states where separate branchings of nerves exert control. And ultimately our own bodies become a political model; a power structure like those of governments.



Ian O'Phelan, *Untitled (skull)*, screen print and ink on paper, 5" x 7", 2004



11 Ian O'Phelan, *Untitled (head)*, screen print and ink on paper, 9" x 12", 2004



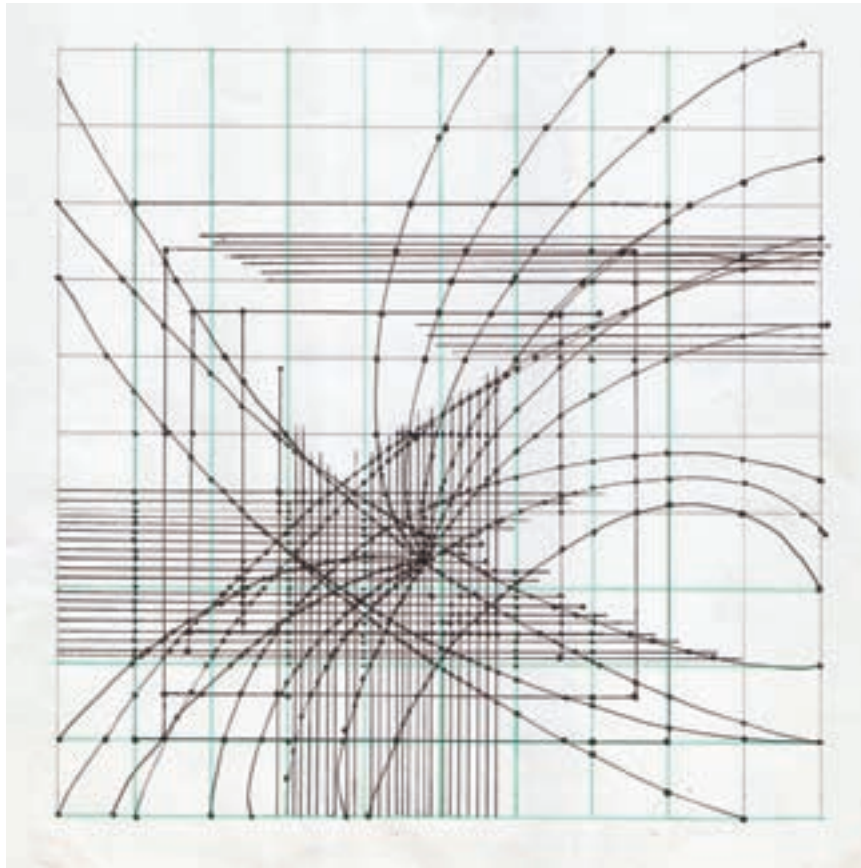
Ian O'Phelan, *Untitled (foot)*, screen print, ink, and collage on paper, 5" x 7", 2004

Carly Nicole Witmer
Ohio University

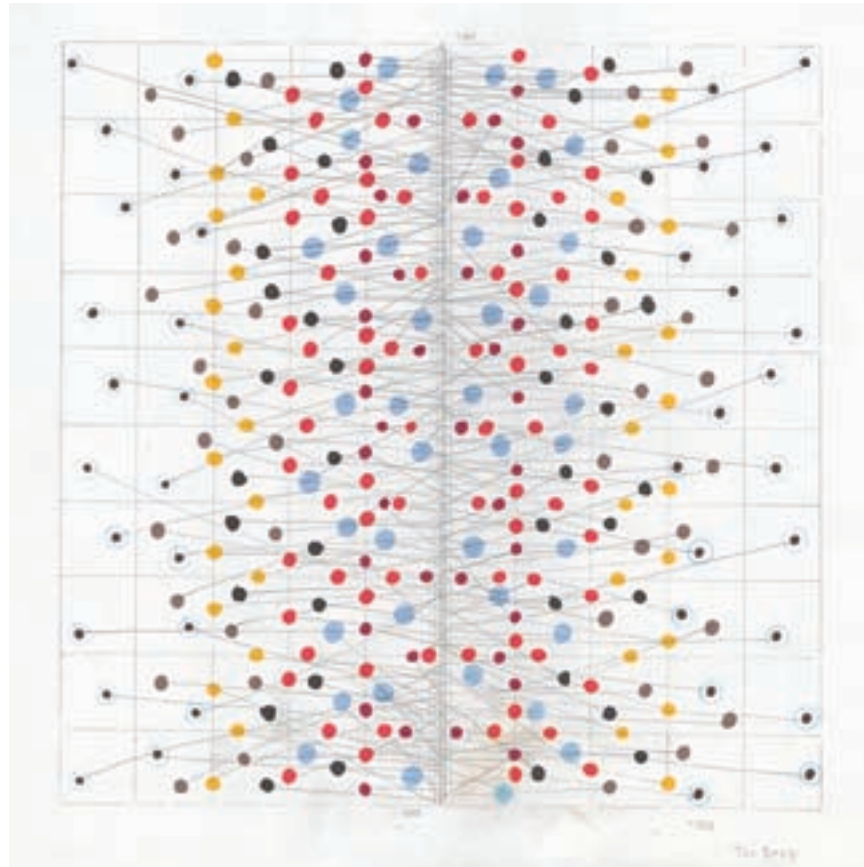
Throughout my career as an artist (indeed, throughout my life), I have been interested in exploring the burden of individual human consciousness, in order to further understand who we are and how we shall evolve. A sincere effort must be made, on the part of the individual, to understand what it is that drives and determines a presence on Earth. This sort of critical examination of the self facilitates higher modes of thought and helps define our expression.

In producing my work, I wish to build in each piece, through color and line sensibility, an aesthetic presence that correlates to the human need for defined individual personality. I like to think of this as an unapprised exploration of how to build a system that informs the existence of the piece. In all of my drawings I use the grid as a predetermined structure, and make rules that govern the movement of line through the grid. I have also studied the growth of molds in my studio, and have used their patterns and aesthetics in my grids to express another type of visual system.

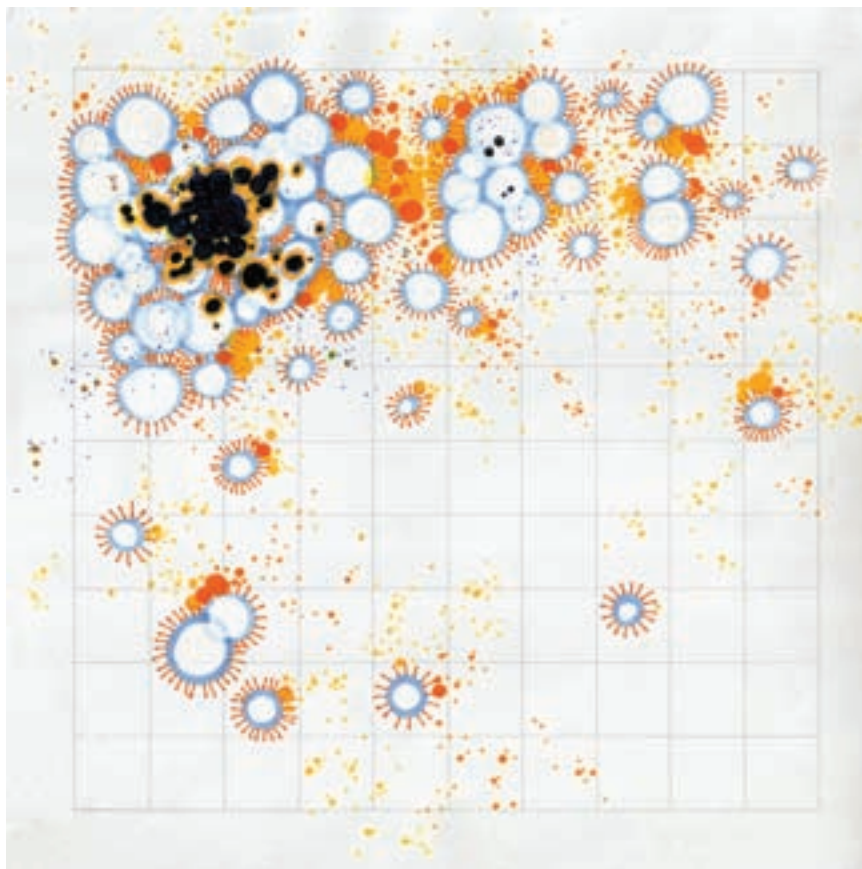
In the paintings I am in the process of producing, I am able to address not only one pristine layer of mapping, as I have in the drawings, but I utilize a process of layering ink drawings in a re-workable paint called 'casein' that allows me to obscure old notions of structure while building self-determined identities that transform themselves within and over them.



Carly Nicole Witmer, *Untitled #1*, graphite, ink, colored pencil on paper, 12" x 12", 2004



15 Carly Nicole Witmer, *Untitled #10*, graphite, acrylic, ink, colored pencil on paper, 12" x 12", 2005



Carly Nicole Witmer, *Untitled #5*, graphite, acrylic, ink, colored pencil on paper, 12" x 12", 2004

**Ryan Boatright
Indiana University**

Exurbia

For 21 years, I lived in the same suburban neighborhood in Louisville, Kentucky. From playing roller hockey on the streets with friends to attending neighborhood gatherings with my parents, I vividly remember these surroundings. Unfortunately, as I left home and departed to college, my parents found a new home in a large exurban neighborhood some 23 miles outside of the center of the city. Because my definition of “home” was altered, I began to critique my parents’ situation and the American phenomenon of moving “up and out.”

As an artist, my primary interests have been with familial relationships, and the effects of their surroundings. When I envision relationships, I picture the spaces around them, the spaces that mold them. I have focused my critical attention on the fortress like nature of exurbia. Builders construct homes of similar design for occupants who in turn conform to neighborhood codes and restrictions. Inherently, this promotes a particular way of living. *Exurbia* describes the formal commonality of design but perhaps more importantly provides a backdrop for my relationship with my parents.



Ryan Boatright, *Untitled 6*, pigmented inkjet, 24" x 30", 2005





Ryan Boatright, *Untitled 8*, pigmented inkjet, 24" x 30", 2005

Amy Bogard
University of Cincinnati

*“He to whom Nature begins to reveal her most open secret
will feel an irresistible yearning for her most worthy interpreter, Art.”*

- Goethe

Somewhere among the endless dialogue between nature and culture lies the fascinating distinction between the natural world and the world we as human beings create. My work explores the multiplicity inherent in the arena of culture and that of nature by using manmade and organic materials to convey a primeval aesthetic intended to draw viewers closer to the works. My intention is to stimulate questions among viewers involving their own approach to the world through a semblance of familiarity in form and materiality.

Tubular CM and *Swarm of Black Flies* are both recent investigations into the notion of disease as a naturally occurring physical and social phenomenon. The title *Tubular CM* refers to a cancer of the breast known as Tubular Carcinoma. The “M” is metastasis, a condition describing a cancer growing out of control. In *Swarm of Black Flies* I utilize the play-on-words through materials, juxtaposing nature and culture through the concept of flies, both as insects and the traditionally male notion of a zipper fly.



Amy Bogard, *Tubular CM*, cheesecloth, glue, steel, 72" x 96", 2004





Amy Bogard, *Swarm of Black Flies*, wire, zipper pulls, 60" x 96", 2005

Angie Kelly
University of Cincinnati

The visibly chaotic collage in all of my work is muted by a solid pattern creating a narrative about the place or event. Flat forms in shallow spaces are used as veils to conceal parts of the narrative. The fragmented imagery in the background relates to memories, and how over time some of the details are lost. The viewer must sift through the images to compose a narrative.

For me, my architectural and natural surroundings mixed with cultural icons lead me to create an experience through forms and collage. My work is very personal, but I want the culture of the place or event to come through in the visual experience of the piece. The forms I use, whether natural or architectural, derive from my everyday environment.



Angie Kelly, *Family Series #1*, mixed media on canvas, 24" x 24", 2005



27 Angie Kelly, *Memory Series #7*, mixed media on canvas, 6" x 6", 2005



Angie Kelly, *Letting Go Series #2*, mixed media on canvas, 24" x 24", 2005



29 Angie Kelly, *Self Portrait*, mixed media on canvas, 23" x 34", 2004

The Mission of
Manifest Creative Research Gallery
and Drawing Center

A 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 Ave. minutes away from downtown Cincinnati, School for the Creative and Performing Arts, Northern Kentucky University, Art Academy of Cincinnati, University of Cincinnati, and Xavier University.

Mission Statement:

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.

Board of Directors:

Jason Franz, Assistant Professor of Painting and Drawing, Xavier University
Elizabeth Kauffman, President Society of Visual Arts, Xavier University
Brigid O'Kane, Associate Professor of Design, University of Cincinnati

Associate Directors:

Christy Carr, Designer, Assistant Professor, Art Academy of Cincinnati
Robert Spahr, Visual Artist, Instructor of New Media, SUNY Purchase, New York City

Senior Interns:

Ai-ling Chang • Trevor Ponder

Interns:

Robert Anderson • Tirzah DeCaria • Sarah Plummer

www.manifestgallery.org

