

# MANIFEST™ v71

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KINETICA [ movement in art ]

| Fictive Portraits [ Dennis Olsen ]





# MANIFEST™

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 71

**KINETICA**

[ movement in art ]

**Fictive Portraits**

Prints by Dennis Olsen

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

**MANIFEST VOLUME SEVENTY-ONE**

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April 19 - May 17, 2013

# KINETICA [movement in art]

**Ryan Buysens**

*Charlotte, North Carolina*

**Pablo Garcia**

*Chicago, Illinois*

**Sam Nichols**

*Asheville, North Carolina*

**Mark Nystrom**

*Boone, North Carolina*

**Kate Shannon**

*Mansfield, Ohio*

**Jacob Tonski**

*Oxford, Ohio*

**Sometimes we take movement for granted.** The fact that the Earth is rotating at 1000 miles per hour and hurtling through space around the sun at 67,000 miles per hour goes practically unnoticed by everyone, except perhaps when one stops to appreciate just why the sun rises and sets, or why we experience seasons. Yet everything about our lives, and life on Earth, is inextricably linked to movement of one form or another.

In honor of the phenomenon of transitioning through space, relative location, and action (and reaction), Manifest invited artists, designers, and engineers to submit to this competitive juried exhibit works which incorporated literal movement (kinetic in one form or another), as well as non-moving works that depicted or were clearly about physical movement.

For the resulting exhibit 139 artists from 32 states and 13 countries submitted 274 works for consideration. Ten works by these 6 artists from Illinois, North Carolina, and Ohio were selected for presentation in the gallery and this catalog.

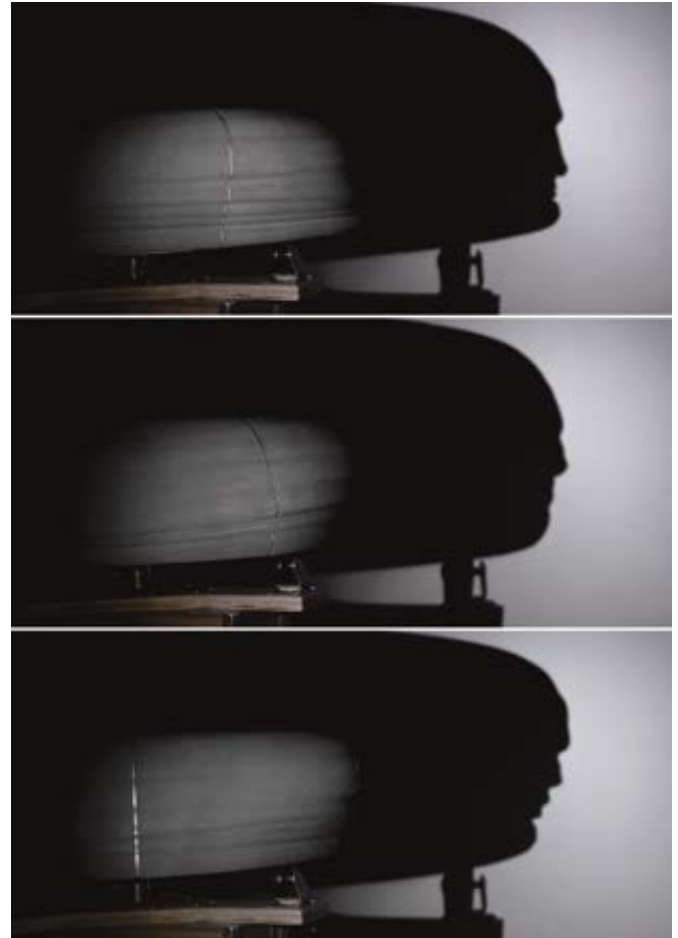
KINETICA is one of the most unusual exhibitions ever presented at Manifest. With a spare museum-like layout, including three works which actually do move, four video-based works, and three non-moving works which are nevertheless generated by, or are about movement visitors to the gallery were afforded ample space and time to focus on and enjoy each individual work of art, and gain insight into how these six artists approach the theme of movement in art.



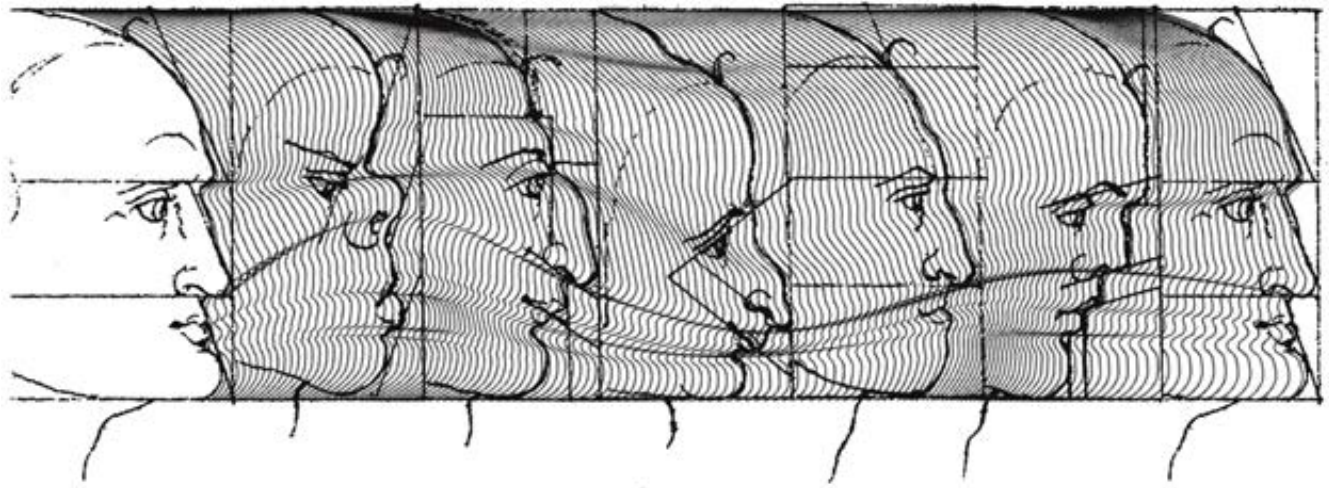


**Promenade**, matchsticks, plywood, carbon fiber, electric motor, micro controller, 36" x 18" x 18", 2007  
Ryan Buysens, Charlotte, North Carolina





**Pablo Garcia**, Chicago, Illinois  
*Profilograph (after Dürer)*, 3D print, aluminum, wood, motor, light, 24" x 24" x 36", 2012



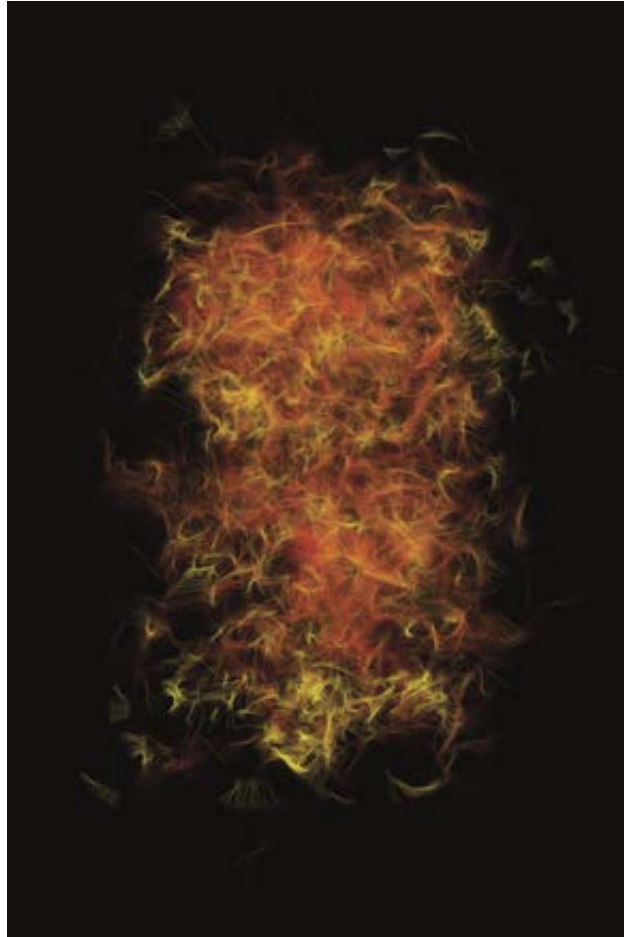
*Profilograph (after Dürer)*, diagram of profiles overlay



Sam Nichols, Asheville, North Carolina  
*Still Life #2*, wood, brass fasteners, 39" x 34" x 33", 2012







***Fifth***, aluminum print generated from sound data from Beethoven's Symphony No. 5 in C Minor, Op. 67 & custom software, 24" x 36", 2013

**Mark Nystrom**, Boone, North Carolina

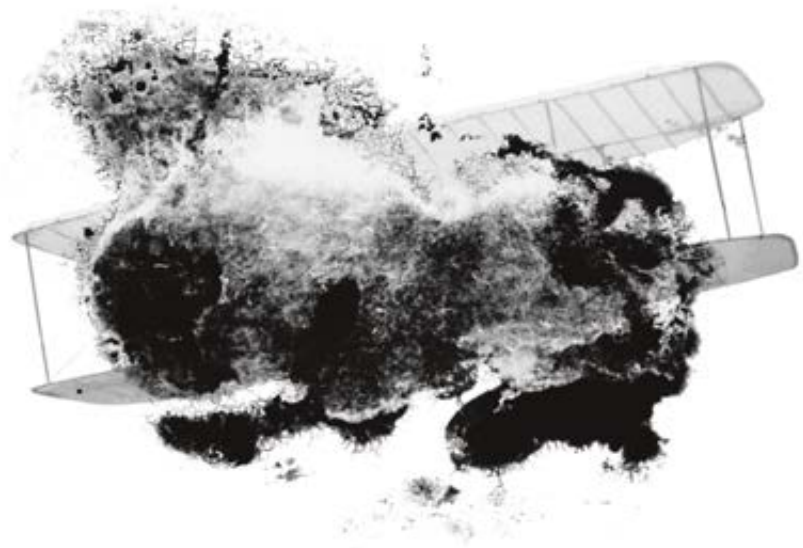


Mark Nystrom, Boone, North Carolina

***Winds | June 3, 2009 | Long Island City, NY***, aluminum print generated from wind data and custom software, 20.25" x 36", 2013



**Kate Shannon**, Mansfield, Ohio  
*Untitled from Construction/Destruction (video, 35, 36, 37)*, digital animation from glass plate negative, 1' looping HD animation, 32" HDTV, 2012





Jacob Tonski, Oxford, Ohio  
*Balance From Within*, kinetic sculpture, 84" x 72" x 48", 2013



Jacob Tonski, Oxford, Ohio  
*Striking Balance Series*, digital video, (4:41), 2008-2013





Jacob Tonski, Oxford, Ohio  
*Striking Balance Series*, digital video, (4:41), 2008-2013





Jacob Tonski, Oxford, Ohio  
*Striking Balance Series*, digital video, (4:41), 2008-2013













# Fictive Portraits

## Prints by Dennis Olsen

April 19 – May 17, 2013

This solo exhibition of Dennis Olsen's printmaking is one of six selected from among 150 proposals submitted for consideration for Manifest's 9th season. Manifest is proud to turn its Parallel Space into Dennis's 'village' for the four-week duration of the exhibit, and to share such an immersive body of works of intaglio printmaking by this notable printmaker and professor with visitors to the gallery and viewers of this catalog.

Dennis Olsen is professor of printmaking, drawing, and digital media at the University of Texas at San Antonio. He received his M.A. degree from UCLA in 1967 and in that year was awarded a Fulbright grant to study printmaking in Italy. In 1970 he co-founded the Santa Reparata Graphic Art Centre (now Santa Reparata International School of Art) in Florence, Italy, and served as Director of classes and Professor of printmaking until his return to the United States in 1981. He is now president of the SRISA Board of Directors.

*All works represented here are Intaglio-Type prints from the exhibition.*

Olsen has given workshops and lectures on his work on over 90 occasions in the U.S.A., Italy, Canada, Holland, Belgium, Germany, Peru, Turkey, Estonia, and most recently, Finland and Russia. His work in printmaking, painting, drawing, and ceramics has been exhibited in more 160 exhibitions during the past 40 years, including more than 30 one-person exhibits. In the past two years his *Fictive Portraits* have received seven purchase awards from national print competitions, and in 2011 he was awarded a three-week residency at the Frans Masereel Centrum in Belgium. His work appears in several books on printmaking and most recently was included in the exhibit *A Survey of Contemporary Printmaking* at East Carolina University.

**Of his work Olsen states:**

In 2009 I began a series of intaglio portraits of fictitious characters using a technique of hand-drawn frottage and the sampling of the tool marks used on Canadian, British and Brazilian banknotes, among other sources, on Mylar sheets. These are converted to intaglio plates and printed by hand in a traditional manner, using chine colle. As the Mylar drawings emerge from the page distinct personalities are formed and I allow them to develop unhindered. Like authors who frequently say that their fictitious characters take them in unexpected directions, such journeys lead me to places that I have never visited and demand a resolution that can only be described as discovery. I permit myself to explore themes I have never used in previous work: humor and silliness, vulnerability and pomposity, anger and tenderness. The project grew quickly into a body of work that resembled inhabitants of a village—a village that exists in no specific location and at no historical time.

Early on I began to write short narratives suggested by each finished portrait. These narratives resemble what some are calling "Flash Fiction", in that I limit myself to three sentences or less to relate a story. I approach the writing of these short fictions with the same intuitive method that informs the drawings. Where these characters come from remains a mystery to me and I do not wish it to be otherwise. I am continually intrigued by their presence and want my viewers to share my sense of discovery. To engage the viewer further I have sometimes written the narratives on the wall next to the framed works, or alternatively, the narratives can be written on the labels for each work. This allows the viewer to first examine the portrait and then read the narrative. I have observed viewers who continue to go back and forth between the image and the text, and are thus slowed down and engaged.



Cruel rumors abound concerning Wilber: that he lives in a cave and eats bats and mice.

***Samplings: Wilber***, 20" x 15.5", 2009



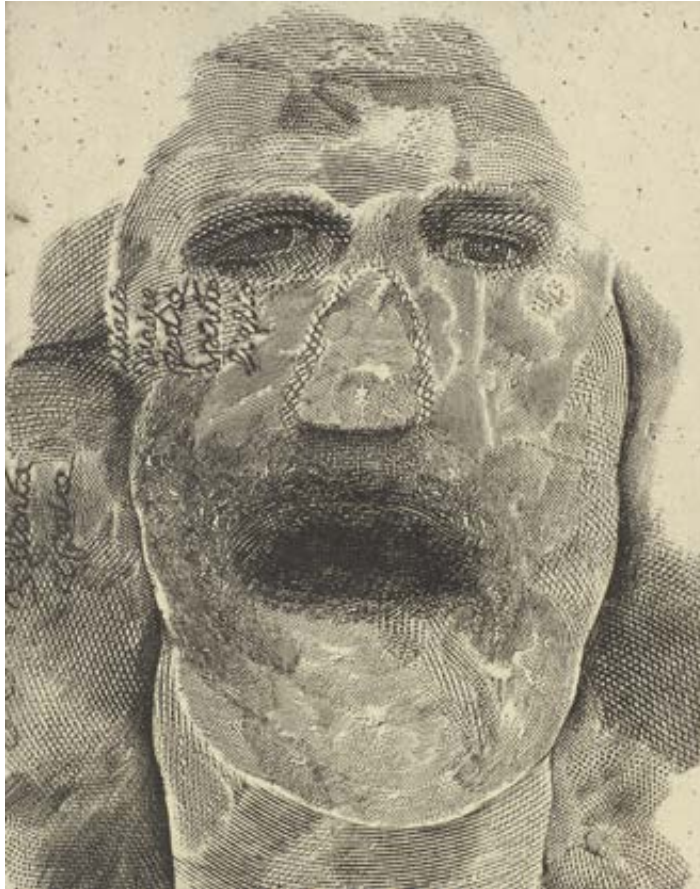
The more Derek carved the more he hated his handiwork. In the end he left it unfinished behind the garage. Maybe it would scare off the critters.

***Samplings: Derek's Totem***, 23.5" x 17.5", 2009



Since ascending to power four years ago, Dionisio has left the palace only once, dressed as a carder and accompanied by four swordsmen.

**Samplings: *Dionisio*, 20" x 15.5", 2009**



When George sliced his hand on the trailer hitch he missed the WWA trials at the arena. He was sure he could have whipped Phoenix Slaughter in a walk.

***Samplings: George***, 19.5" x 15.5", 2009





The elders thought that Hatari's face was hard to read, a mask of someone they did not know.

***Samplings: Hatari***, 20" x 15.5", 2009



Ilaria will certainly be the most beautiful woman at the ball. She no longer has cause to worry about Renato, with his oily eyes and silk-smooth hands. There will be plenty of admirers willing to take his place.

***Samplings: Ilaria***, 28" x 21", 2011



When she heard him cough and sneeze, the queen decided that Mr. Crumit had it right: King Kachoo, was a royal hunk of cheese.

**Samplings: Kachoo**, 23.5" x 17.5", 2010



Leon and Noel never agree on anything, and being trapped like a potted plant does not help the matter.

***Samplings: LeonNoel***, 24" x 18", 2009



Luke never saw a contradiction in his two lives. For him flipping houses and writing tell-all books amounted to the same thing.

**Samplings: LukeLucas**, 22" x 17.5", 2009



Maurice could hardly wait to escape his abusive father. One day, without telling his mother he failed to show up for lunch.

***Samplings: Maurice***, 20" x 15.5", 2009





When Javier and his brother added the words “Mi HerMano” to the altarpiece in St. Vincent’s the bishop did not appreciate the pun.  
The rascals then doubled down the very next day with “manos en la cara/ la vida es muy cara”.

**Samplings: *Mi HerMano*, 24" x 17.5", 2010**



For the children in the village Oleg was real and lived behind the Jamieson stable.

**Samplings: Oleg**, 23" x 16", 2010



As a member of the ancien régime Palmer had to justify his position to the young turks now in control.

**Samplings: Palmer, 24" x 17.5", 2009**



Every year on Bastille Day Pippin dresses for the occasion and amuses his friends with imitations of royalty.

***Samplings: Pippin***, 20" x 15.5", 2009



Something happened to the Pidgeon sisters. They haven't been seen since the last square dance, do-si-do-ing in a provocative manner.

***Samplings: Priscilla and Patsy Pidgeon, 21" x 17.5", 2011***





Archibald never fails to show up at the county fair. If they gave a prize for the most outrageous getup he would be the perennial winner.

**Samplings: Archibald**, 23.5" x 18", 2011





Though she did not let on, her 40th birthday was especially painful for Beatrix now that cousin Hendrick was to marry H el ene.

**Samplings: Beatrix**, 22" x 16.5", 2010



As a master of “sockpuppetry” Edgar feigned allegiance to both sides of the squabble. When he was finally unmasked he simply changed his moniker to “facciadoppia” and continued his deception.

**Samplings: Edgar**, 20” x 15.5”, 2009



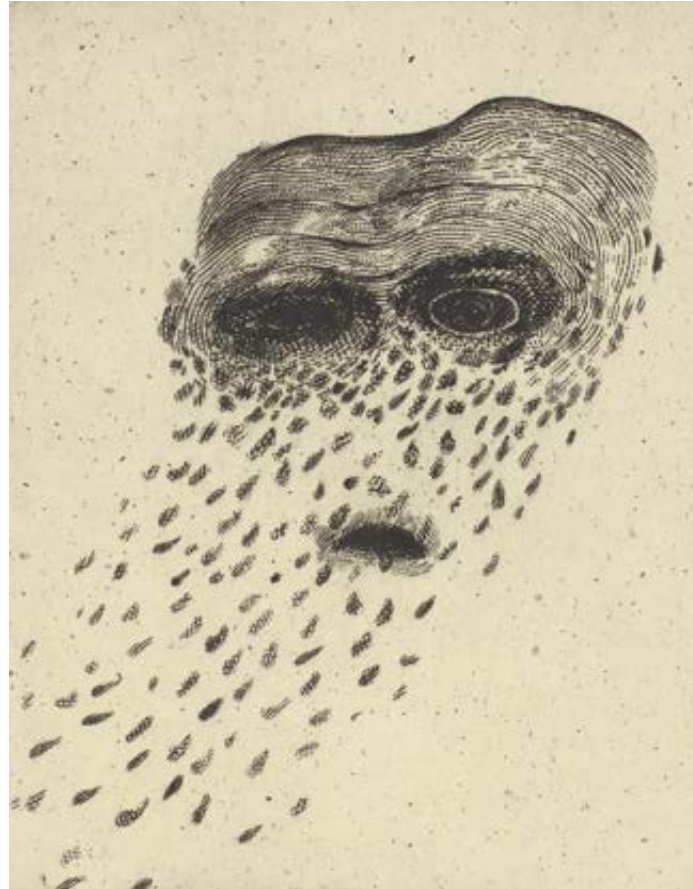
In her former life as a teacher Edna delighted in getting the kids to form a rhythm band using kitchen utensils.

***Samplings: Edna***, 22" x 16.5", 2010



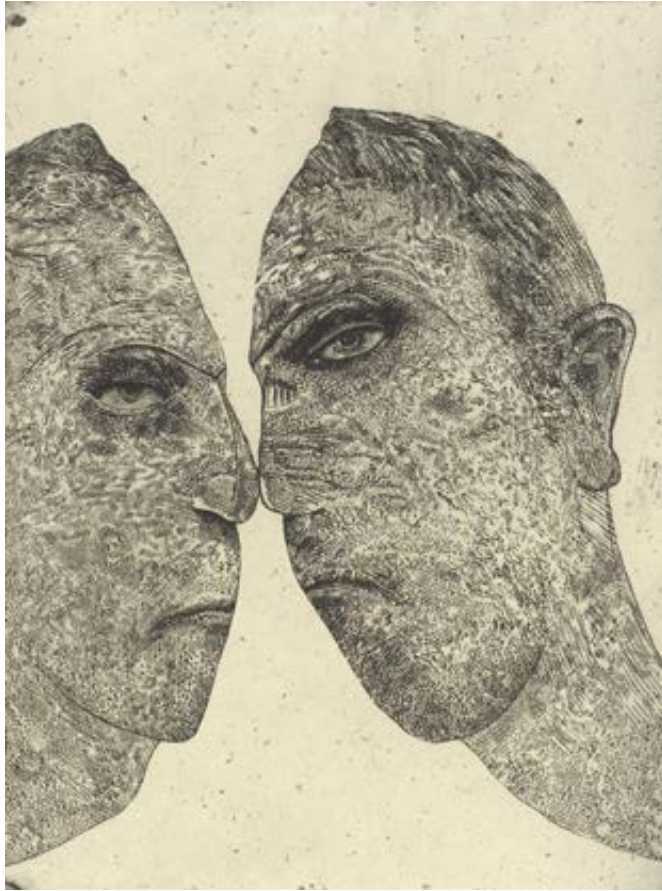
As one of only six members of the Orfei Circus, Serafino is the ticket taker, tight rope walker, and the lion tamer. He refused to be the clown.

**Samplings: Serafino**, 23.5" x 18", 2011



Tristan awoke and finally accepted a lifetime of sorrow.

**Samplings: *Tristan*, 20" x 15.5", 2009**



Though well into middle age the Malinski twins cannot forget the fearsome gaze of their father.

***Samplings: Vadim and Valentin, 27.5" x 21", 2011***





For decades Vincent's slim volumes of verse have inspired his readers with gentle allusions to mountain brooks and arcadian contentment. Consequently there was anger and alarm at his newest poems, with those ellipses in place of rhymes and unkind portrayals of beavers.

**Samplings: Vincent**, 21.75" x 15.25", 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 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**

*...making artists better.*

### **Manifest Artist Residency**

*...supporting individual artists.*

*Executive Director & Chief Curator*

Jason Franz

*Associate Curator*

Tim Parsley

*Office Manager*

Katie Schoeny

*Exhibition & Drawing Center Coordinator*

Katie Baker

*Board of Directors*

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Brigid O’Kane

Carrie Pollick

Chrissy Rother

Greg Ruud

Nicole Summers

*Volunteer Interns*

Grace Bae

Laura Brooks

Joanne Easton (*gallery assistant*)

Tyler Griese

Kelia Hamilton

Chrissy Rother (*gallery assistant*)

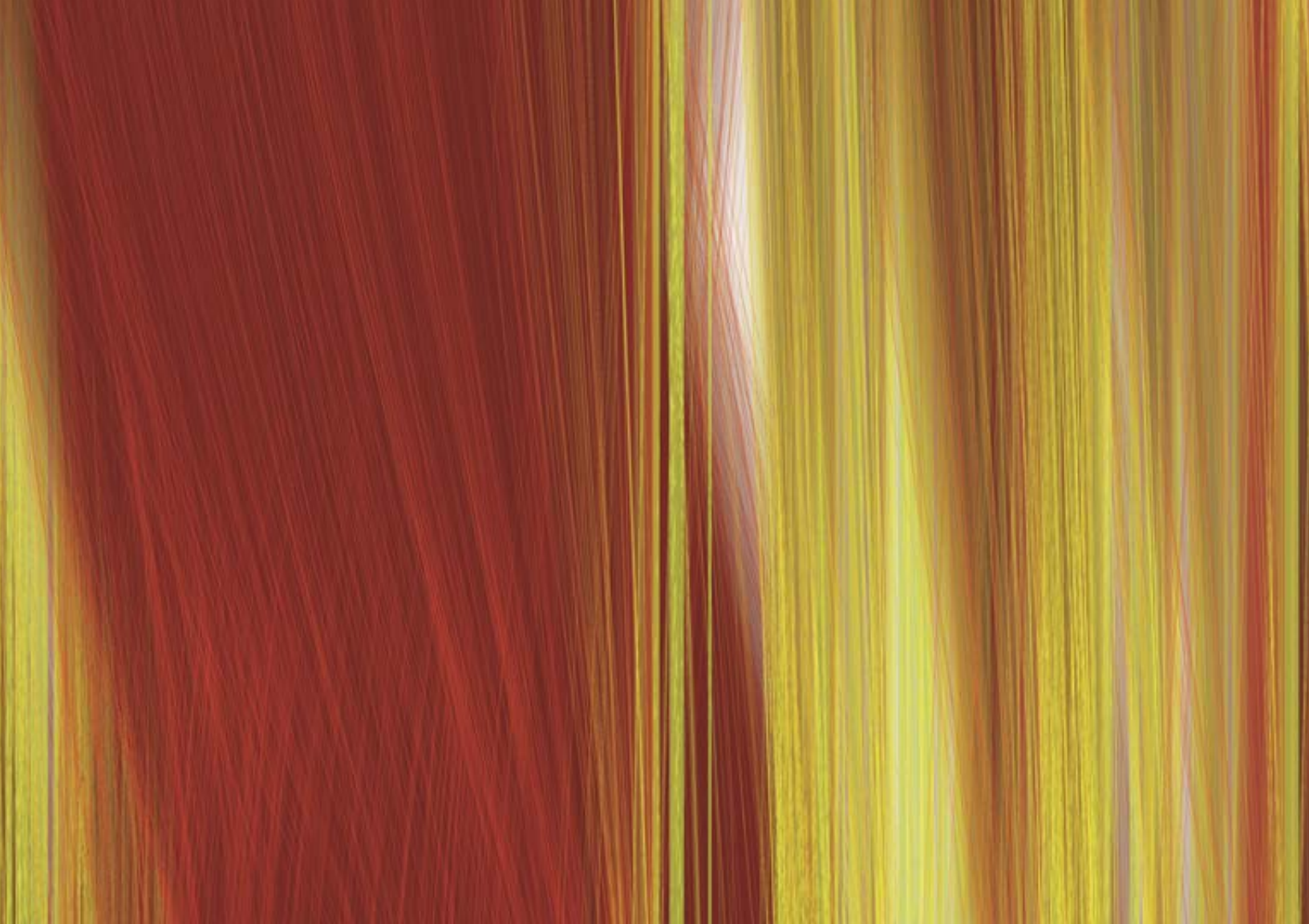
Michelle Sanchez (*senior intern*)

Chris Von Holle (*senior intern*)

*Erica Wine*

Faye Zimmerman









**MANIFEST**  
**CREATIVE RESEARCH GALLERY AND DRAWING CENTER**

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