

MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume nine



zakic kjølk

a selection: 1999-2001 *paintings by boris zakic*



string of beads *drawings by sol kjølk*

zakic >|ø|k



manifest *volume nine*

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manifest *creative research gallery and drawing center*

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translation #11 museum's perversion by doris zekic

MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

string of beads *drawings by sol kjæk*

2006

january 27–february 24

curated by jason franz

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a selection: 1999–2001 *paintings by boris zakic*

kjæk zakic

curator

jason frank

manifest's presentation of concurrent exhibits of works by *boris zakic* and *sol kjæk* brings together two foreign-born artists who now call the united states home, and who both have (or have had) a relationship to the cincinnati region. both artists incorporate the human figure as subject matter into their works, which are made through traditional techniques and media but nontraditional concepts and processes. in both cases, the results offer the benefit of traditional hand skills and pictorial values, with the mystery, drama, and conceptual sophistication of contemporary artistic theory.

curatorial statement

zakic

artist's statement

boris zakic pronounced 'za-kich

received the first art training at gimnazija in zrenjanin (serbia and montenegro) and its local art scene provided some of the earliest influences. since 1992, he has lived in the united states. received an mfa at university of new orleans in 2000 and the "neue dimensions in wissenschaft" award (by raum und zeit, germany) for the translations paintings in 2004. zakic's areas of study are the philosophy of jean-françois lyotard, the photographic and the reproducibility in general. he has been on the faculty at georgetown college (ky) since 2000, where he currently teaches painting.

the works that follow are products of my studies at the university of new orleans (97-00). at that time, the mid-20th century seemed long gone and the "crisis" rhetoric of the 70's and 80's was regarded as a waste of time as well. all seemed possible: abstraction, concepts, relativist strategies and slices of figurative tradition could be conflated to a pictorial surface. the paintings *compulsion\abstraction* (2000) and *viewer friendly* (2000) were borrowed from collections for their concise motifs. the former was chosen particularly for its title and its overall sensibility. the two translations series, *#9: coloring like an assassin* (2001) and *#11: museum's perversions* (2001) were conceptually conceived while at new orleans but completed at my studio in georgetown. my hope was to engage the viewer through senses and feelings, through slashes of knowledge or through oblique references. and do so without having to expect the viewer be trained in, or seek, a particular approach to truth or theory. sincere thanks to the lenders and the curatorial team at manifest. **bz 2006**

translation #11 museum's perversion 2001, oil on primed arches, 22" x 30"





translation #9: coloring as an assassin | detail | 2001, oil on linen, 48" x 60"

compulsion/abstraction | detail | 2000, oil on linen, 38" x 60"

courtesy of georgetown college permanent collection



progress | detail | 1999, oil on linen, 48" x 72"



neStvarnost | *detail* | 1999, oil on linen, 30" x 60"



viewer friendly | detail | 2000, oil on linen, 48" x 72"

courtesy of private collection of dr. and mrs. donald jacobs



walk away | detail | 1999, oil on linen, 48" x 72"



KJÆK

artist's statement

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my drawings and paintings are the visual terminus of a much longer method, and their surplus, or extra-visual, meaning may be found in the archeology of their making: my process starts with performances staged in my studio, where my co-swirlers and i carry out potentially painful acrobatic exercises, such as walking the tight rope, climbing ropes or juggling, dribbling or balancing on balls. this initial physical experience, driven by a desire to first experience as manifest reality the symbolic content of my images, is documented with a camera and subsequently mediated by cutting out the naked figures from these source shots and reassembling them into collages. like lost wax, the photo collages gradually disappear while serving as visual documentation for drawings and finally paintings.

sol kjæk

born in norway, sol left her tiny mountain village at 16 years of age, and has since then lived and learned in paris, vienna, medellin and a number of u.s. cities. virtually self-taught in artistic techniques, she finally obtained an mfa from paxsons, nyc, in 1998, and currently lives and works in greenpoint, brooklyn. an award-winning artist whose work is represented in museum collections, she has actively exhibited her paintings and drawings across the globe since she was a teenager. her ongoing series of figurative images in various media, strings of beads, has been shown in several venues in the u.s. and europe since 2005.

the optimal viewing experience for this series requires ropes suspended from the gallery ceiling. these are intended as expansions into three-dimensional space of this series' central recurring pictorial element: the string of beads. their presence in the exhibition venue brings the creative journey full circle, i.e. back to the initial physical experience occurring in my studio. the gallery-goers willing to step into the circus ring to swing on the rope for a minute can see the images unfold from a participant's perspective. and because my pictorial epic is partially a comment on being fully present in one's body, i want the viewers to feel the strain in their own limbs as they slowly glide through the air.



string of beads 24 2003, pencil and colored pencil on paper, 17.375" X 10.825"



string of beads 25 2003, pencil and colored pencil on paper, 13" x 10.25"

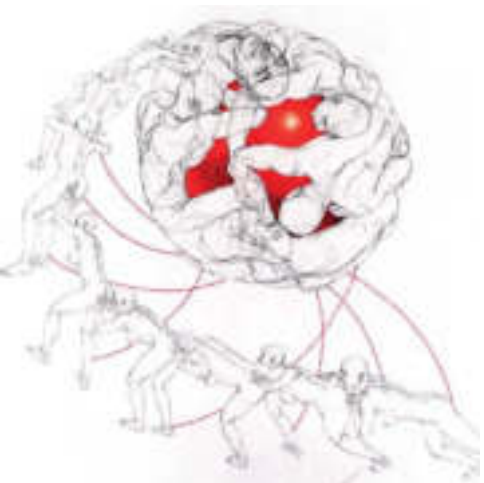


string of beads 28 2003, pencil and colored pencil on paper, 14.5" x 11.625"



string of beads 30 2003, pencil and colored pencil on paper, 17" x 7.5"
string of beads 31 2003, pencil and colored pencil on paper, 14" x 19.5"





string of beads 44 2005, pencil and colored pencil on paper and beads, 5" x 8.5"



string of beads 45 2005, pencil and colored pencil on paper, 8.25" x 14"
string of beads 43 2005, pencil and colored pencil on paper, 8.25" x 14"



world on a string 2005, graphite and colored pencil on paper, 114" x 80"

ball of string 2005, pencil and colored pencil on paper, 16" x 7-3/8"



mission statement

a 501(c)(3) 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 avenue minutes away from downtown cincinnati, university of cincinnati, northern kentucky university, art academy of cincinnati, the school for creative and performing arts, and xavier university.

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.

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