

# MANIFEST™ v68



ONE 3 [ the Manifest Prize ] | TAPPED 3





# MANIFEST™

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 68

## ONE 3

The Manifest Prize

## TAPPED 3

Works by Professors and their Students (past or present)

**MANIFEST VOLUME SIXTY-EIGHT**

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**Manifest Creative Research Gallery and Drawing Center**

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

First Printing - January 2013

Designed by Jason Franz

Printed by PrintPelican.com

Cover images by Lauren Lake, John D. Powers, and Jacob Crook

Back cover image by David Marquez

**THANK YOU!**

Manifest's 2012-2013 season  
is supported by operating support funding from:





# **ONE 3**

## The Manifest Prize

December 14, 2012 – January 11, 2013







# MANIFEST

Creative Research Gallery + Drawing Center

*Award of Excellence*



*The 3rd Annual Manifest Prize*  
*John Douglas Powers*  
*"Haliades"*



## Introduction

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All of Manifest's calls for entry are competitive. The stiffness of the competition has increased in proportion to Manifest's growing reputation, powerful mission, and international reach. Our mission to stand for quality and to create a system whereby works are judged with objectivity as a primary aim and assembled with as little subjective ego as possible has gained the respect of thousands of artists all over the world, and a vast following of arts lovers, patrons, and supporters.

We maintain that a smaller gallery enables intensely refined exhibits to take place and we respect the creative principle of reduction to an essential conclusive statement for each exhibit. This is what has led to the high caliber of each Manifest exhibition, and to the gallery's notable reputation.

With this principle of reduction in mind we determined three years ago to push the process to the ultimate limit – from among many to select ONE single work to be exhibited in a gallery all to itself.

Manifest's jury process for ONE 3 included three levels of jury review of 483 works by 190 artists from 34 states and 19 countries by a total of 16 different jurors. Each level resulted in fewer works passing on to the next, until a winner was reached. The size and nature of the works considered was not a factor in the jury scoring and selection.

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The work presented here, *Haliades* by John D. Powers of Birmingham, Alabama, is recipient of the 3rd annual MANIFEST PRIZE, which includes a \$1000 cash award. It is documented here as the highlight of the process, an honor to the artist, and a poignant statement for gallery visitors and readers of this catalog. ONE is also the only Manifest project in which jury comments are documented and shared publicly. Here you will find commentary by the ten jurors who scored this work highest. As with all Manifest projects, the jurors remain anonymous.

Five semi-finalists are also featured here as close runners up. These are works by Tamie Beldue (North Carolina), Neil Callander (Mississippi), Aristotle Georgiades (Wisconsin), Jason John (Florida), and Elise Schweitzer (Indiana).

- Jason Franz, Executive Director and Chief Curator



# *Haliades*

by John Douglas Powers

wood, steel, and electric motor, 24" x 108" x 204", 2012

## Artist's Statement

The ideas that give rise to my art can be quite diffuse. Classical Myth, Buddhist philosophy, landscape, and visions of the afterlife intersect freely with interests in technology, music, history, language, and geometry. The allure of the unattainable and the passage of time have become central to my work, encouraging the inclusion of sound and motion as compositional elements. The temporal logic of this kinetic work mimics the viewer's own existence, broaching questions of reality and illusion, the corporeal and the spiritual. Solid, tangible materials of construction are in distinct counterpoint to the ephemerality of movement, sound, and time. Implicit in both objects and images is the thin divide between everythingness and nothingness.

Haliae or haliades is a Greek term referring in general to sea nymphs. A tangential reference to the Sirens, the construction and motion of Haliades conjures both the ocean and ancient ships. The ominous yet hypnotic atonal squeaking of wood against steel is in distinct counterpoint to the soothing, poetic motion. But the same mechanism is responsible for both the motion and the sound—a tense coexistence mirroring that between life and death, creation and destruction.

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John Douglas Powers was born in Frankfort, Indiana in 1978. His sculptural work has been exhibited nationally and his videos and animations have been screened internationally. Powers studied art history at Vanderbilt University and sculpture at The University of Georgia. His work has been featured in *The New York Times*, *World Sculpture News*, *Sculpture Magazine*, and on CBS News Sunday Morning. He is the recipient of a Joan Mitchell Foundation MFA Grant as well as a Southeastern College Art Conference Individual Artist Fellowship, an Alabama State Council on the Arts Fellowship, and the Margaret Stonewall Wooldridge Hamblet Award. Powers currently lives and works in Birmingham, Alabama and is Assistant Professor of Sculpture at The University of Alabama at Birmingham.



## Jury Comments

*Haliades* is a manifestation of the mythological as mechanical sculptures combining visual and auditory qualities of maritime vessels and marine life.

Part of the work's potency comes from the fact that both its visual and audible form stems from the gesture of a singular mechanism. The sculptures themselves remain fixed in place while the wave-like undulations suggest purposeful movement forward. There is a sense that the mechanized forms are traveling through an unseen or imaginary place, thus transforming the gallery environment into that potential imaginary place and further embedding the works in a mythic context.

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Without knowing the title of John Powers' sculpture, *Haliades*, there are ample qualities of the piece that offer immediate persuasion. It is beautifully crafted, bewitchingly simple, and visually soothing. In motion it is stunningly seductive yet audibly raucous.

The Haliades were mythological figures, nymphs of the sea, whose task was to protect the seas, its beaches and coastline formations. Here, Powers reduces their essence to two slatted structures that undulate in perpetual unison. In a poetic sense, they are the nymphs, waves in the ocean and constant as the tides. As machines, they might be two of Ulysses' galleys with oarsmen stroking on their endless journey homeward. Their motion is an elegant ballet of moving parts, but its screeching friction belies mortal imperfection. It reminds me of sirens that

sought to lure Ulysses' ship to a dangerous coastline and shipwreck. That high level pitch might be Nature's shriek at the whine of our industrial demise.

Conceptually, Powers' sculpture imbeds perfectly with our pre-occupation of climate change, energy needs, and the awesome power of Mother Nature. *Haliades* implies natural majesty, timelessness and mortal flaw worthy of its mythological title.

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The works in this jury were competitive, but John Douglas Powers' piece is exceptional. His work stands at the intersection of many conceptual themes, forcing the viewer to create a new and unique place. At this juncture the piece becomes something almost unreal, new and beyond. In this way, Powers has entered the space artists so well inhabit, a space for creating, enacting, exploring, reinventing, embodying and questioning. But what is remarkable is the dance, in and out of this space, that the sound and the movement of the piece make the viewer perform. At once his careful craftsmanship draws you into the piece, and then the sound element, in its piercing and undoing way, simultaneously take the viewer in and out of the piece. All the while the piece convulses rhythmically referencing the body, waves, air, cyclical natures, time, and mythology. In these ways, Powers' *Haliades* is exquisite and penetrating, and deserving of the Manifest Prize.

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With Powers' work, I was intrigued by the sheer complexity of metaphors, specifically motion as metaphor, that eludes to natural processes which have been meticulously duplicated and mechanized, as if able to be perfectly contained and mathematically accounted for. Yet, and invariably, gravity, friction, and physics act upon the intricacies of each movement, creating slight variations and minutely detectable breaks in the legato. The lulling, white-noised mechanics of the piece elicit a visceral contemplation of unevenly paired forces – like quiet exclamations or calculated gesture. These undulating motions seem to catalogue the notion of technological containment or control, but whisper the inevitable erosion or breakdown of the mechanism itself.

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The graceful movement of *Haliades* by John Powers immediately captured my attention. The repetitive moving parts cause forms to shift in a unified and harmonious way as they appear, disappear, and reappear. They mimic swells on a vast ocean or the spine of a large beast. Through simple mechanical functions natural form is created. The piece holds my attention because the forms shift and change, and for that brief period of time as I focus on this work I am removed from the quick pace and hustle of an ordinary day, and I am drawn into a timeless visual moment, where I witness the fluid motion of grace that connects somehow with nature.

Because of how this work, more than any other, moved me, I was compelled to give it the highest score. Manifest's mission

focuses on quality, and this piece is truly exceptional in excellence and originality. It is most deserving of an exhibit in Manifest's gallery and merits being recognized as the winner of the third annual Manifest Prize.

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*Row till the land dip 'neath  
The sea from view.  
Row till a land peep up,  
A home for you.*

*Row till the mast sing songs  
Welcome and sweet,  
Row till the waves, outstripped,  
Give up, dead beat.*

*Row till the sea-nymphs rise  
To ask you why  
Rowing you tarry not  
To hear them sigh.*

- from "The Rower's Chant" by Thomas Sturge Moore

*Haliades* undulates before us, groaning and creaking despite its elegance, as if the waves and the countless ships they carry have been fused into one. Feeling our bodies begin to sway, forward and backward, we take up our oars and match its

cadence. The Haliades – nymphs of the sea – are not seen, but their presence is felt, hovering over the deep, whispering temptations for us to cease our navigation and stay awhile. Perhaps we will, just for a bit...

Joseph Conrad once said, "The sea has never been friendly to man. At most it has been the accomplice of human restlessness." John Douglas Powers' *Haliades* works upon that strange intoxication the sea holds in our consciousness. Even as it promises new horizons, it threatens to engulf. Its waves can carry or drown. Haliades brings together a rare combination of dream-like rhythm, straining sound, and superb craft culminating in a work that not only moves, it beckons.

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Holding a mirror to nature is an old definition of what art does. At its best, art has the power to evoke nature, calling up a natural response from the viewer that is elemental and real, even if the art responsible is foreign in form. So it goes with John Powers and his work *Haliades*. It is not that the sculpture looks just like something we know, but its poetry conjures feelings and movements that are intrinsic to the building blocks of our experience in the natural world. Wind, locomotion and the fragility of the spinal column all play equal parts here, combined in a form that has its own symmetry and language.

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Works that resonate strongly with the viewer are often those that elicit some sort of feeling or motion within. This work, unlike most, possesses the unique ability to elicit motion within by utilizing motion throughout. Upon first viewing the work, I was mesmerized by the movement of the sculpture as a whole, yet captivated by the motion of its individual pieces. Similarly, I found myself straining to detect which sounds were produced by which movements while also trying to listen to the piece in its entirety. There is a distinct and palpable tension that exists, in which I am challenging my mind to still, however I find it nearly impossible as I cannot help but try to take the piece apart and understand how it's put together.

This internal movement of ideas and trying to grasp at how the machine operates is in direct correlation with the movement of the piece itself. Once the movement ceases, my mind is let free. This challenge of trying to understand the fundamental nature of the work itself compelled me to score the work strongly as its movement resulted in an inexplicable motion within.

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John Powers work, *Haliades*, presented the most unique experience of all the entries for ONE, not because of its impressive size for a single piece of art (there were other smaller, "quieter" works that captivated me too), but how much time I spent viewing, experiencing and thinking about the piece as whole.



What resonated with me the most about this piece is the relationship between the materials and the effect of movement upon the specific materials which Powers chose to express his vision of the Haliades. The visual, audible and kinetic parts working together as a whole not only brought me to a place of familiarity, but also to a place unknown. I found this contradiction in my experience exciting.

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*Haliades* by John Douglas Powers uses wood, steel and electric motors to capture the undulating movement of gentle waves on the ocean. These two skeletal forms move with the sounds of boats and oars powered by electric motors. The mechanical forms capture the movement of water, with the wooden skeletal forms hinting at some sort of pre-industrial machine-creature hoping to one day learn to fly. The strength of this piece is the dichotomy of mechanical parts versus the organic shapes, with a repetition of shapes and movements. This work is successful because it raises more questions than it answers, suggesting a narrative that is frozen in time, with the expectation that something is about to happen. ||







...the ... and ...  
...the ... and ...  
...the ... and ...  
...the ... and ...



**Haliades**  
by John Douglas Powers

...



# Semi-finalists

- 1 **Tamie Beldue** *Fiction*  
Black Mountain, North Carolina graphite, watercolor & encaustic, 35.25" x 26.50", 2012
- 2 **Neil Callander** *Dusty's Table*  
Mississippi State, Mississippi oil on linen on panel, 38" x 38", 2011
- 3 **Aris Georgiades** *Weary*  
Stoughton, Wisconsin repurposed wood ladder, 72" x 24" x 54", 2009
- 4 **Jason John** *Inspiration*  
Jacksonville, Florida oil and wax on linen, 28" x 32", 2012
- 5 **Elise Schweitzer** *Skydiver Landing*  
Indianapolis, Indiana oil on linen, 72" x 108", 2012













December 14, 2012 – January 11, 2013

Mark Langeneckert / Lauren Baker

Matthew Ballou / Jacob Crook\*

Robert Raack / David Belgrad\*

Jessie Rebik / Christina Bolgren

Jason Hoelscher / Melinda Borysevicz

Leslie Burns / John Murphy\*

Billy Renkl / Corey Garrett\*

Eric Penington / Bryant Girsch\*

Gerard Huber / Hsiu Ching Yu

Lydia Panas / Erica Kabbeko\*

Lauren Lake / Evie Woltil Richner\*

Brent Oglesbee / David Marquez

Sheldon Tapley / Tyler Wilkinson

*Artists are listed as professor / student pairs*

*\* denotes a current student at time of exhibition*



# TAPPED 3

## Works by Professors and their Students (past or present)

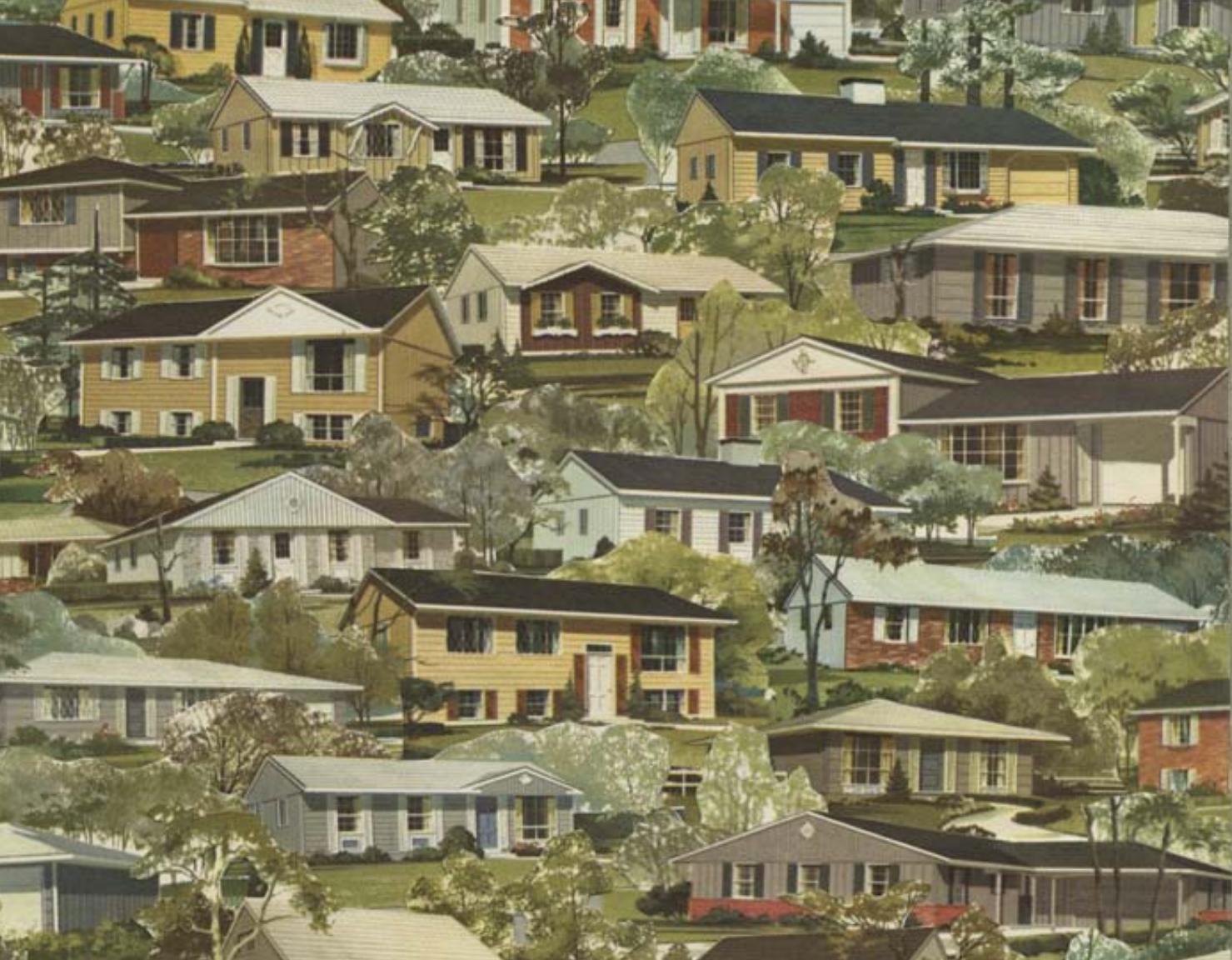
The relationship between art students and their professors can be a powerful one. Even when this bond is left unstated, we carry our professors' voices forward in time as we mature as artists and people. We eventually realize that the instruction given by our teachers during our relatively brief careers as students continues to expand within us. The learning they inspired (or insisted upon) is a chain-reaction process that develops across our lifetime. All of us who have been students carry our professors' legacy in one form or another. And those who are, or have been professors, bear witness to the potency of studenthood.

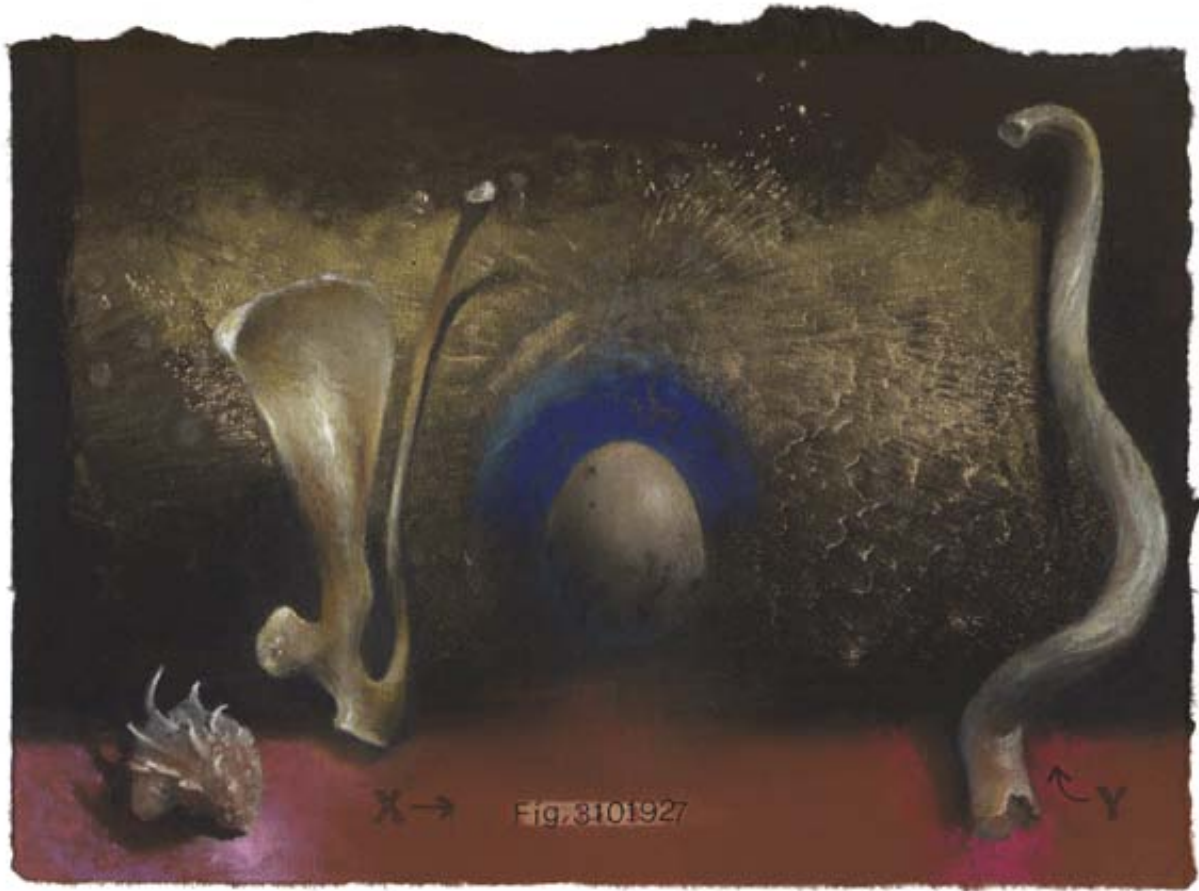
Manifest was founded and continues to be operated by professors and students. Out of respect for this student-teacher bond, and in honor of professors working hard to help their students tap into a higher mind relative to art and life, we offer TAPPED, an annual exhibit that presents works of art by current or former professor/student pairs in our Drawing Room and Parallel Space in Cincinnati.

For this exhibit 199 artists from 34 states and 3 countries submitted 460 works for consideration. Twenty-six works by 26 artists from 13 different states were selected for presentation in the gallery and catalog. The artists are listed in pairings to illustrate their past or present relationships (professors on the left, and their students on the right facing page).

As it has in its two previous incarnations TAPPED reveals intriguing links between professor and student - in some cases presenting obvious influences and in others vast contrasts.

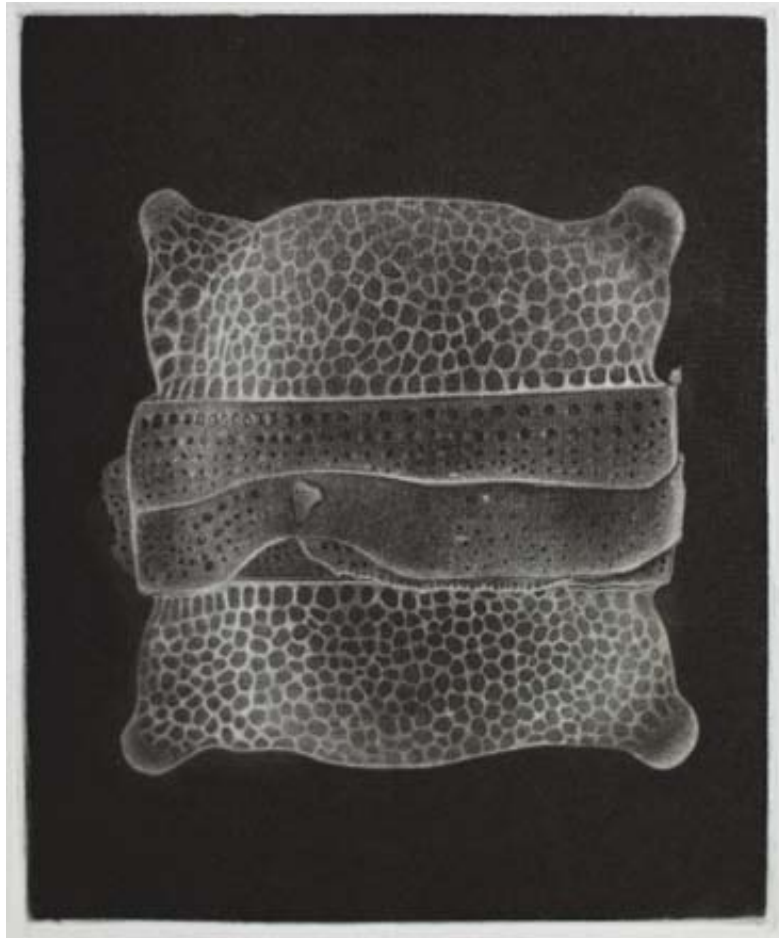






Mark Langeneckert, Columbia, Missouri  
*fig. 3101927*, mixed media, 5" x 7", 2012





Lauren Baker, Columbia, Missouri  
*Diatom*, mezzotint, 3.75" x 5", 2012



Matthew Ballou, Columbia, Missouri  
*Fold*, oil on panel, 9" in diameter, 2012



Jacob Crook, Syracuse, New York  
*Midwestern Landscape III*, mezzotint and etching, 7.75" x 24", 2011



Robert Raack, Cleveland Heights, Ohio  
***Self Portrait***, oil on canvas, 34" x 30", 2012



David Bellgrad, Canfield, Ohio  
*Reclining Figure*, graphite, 18" x 24", 2012



Jessie Rebik, Galena, Illinois  
***Revelations***, oil on panel, 12" x 15", 2010



Christina Bolgren, Dubuque, Iowa  
***Stuck***, graphite on wood, 24" x 33", 2012



Jason Hoelscher, Savannah, Georgia  
*Triconic*, acrylic latex on canvas, 30" x 21", 2011





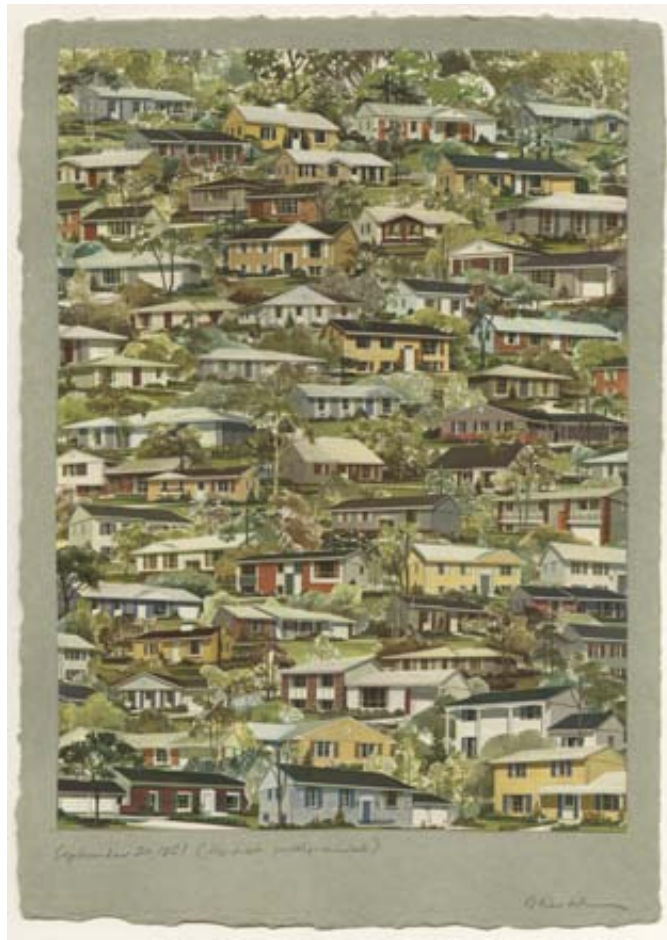
Melinda Borysevicz, Savannah, Georgia  
*Trinity (part 2)*, oil on linen, 48" x 24", 2012



Leslie Burns, Charleston, South Carolina  
*A Strange Exhaltation*, platinum palladium print, 14" x 11", 2009



**John Murphy**, Athens, Georgia  
***Face Down***, silver gelatin print, 24" x 20", 2012



Billy Renkl, Clarksville, Tennessee

***The Most Worldly-minded***, collage with mixed media, 14" x 10", 2012



Corey Garrett, Clarksville, Tennessee  
*Recess*, collage, 10.5" x 7.75", 2012



Eric Penington, West Lafayette, Indiana  
*Ellie on the Blue Chair*, oil on canvas, 34" x 28", 2012



**Bryant Girsch**, Lafayette, Indiana  
**Contact**, oil and collage on canvas, 16" x 12", 2012



Gerard Huber, Dallas, Texas  
***Beyond the Abyss***, acrylic on panel, 24" x 36", 2010





Hsiu Ching Yu, Commerce, Texas  
*Omphaloskepsis .02*, graphite, 44" x 30", 2009-10



Lydia Panas, Kutztown, Pennsylvania  
***Lace***, photograph on vinyl, 30" x 30", 2009



Erica Kabbekos, Lancaster, Pennsylvania  
***Untitled***, oil on canvas, 36" x 24", 2012



Lauren Lake, Gainesville, Florida

**Cover**, graphite on found paper, 11.75" x 8.75", 2008



Evie Woltil Richner, Gainesville, Florida  
*Though lost to sight, to memory dear*, graphite, 12.75" x 16.5", 2012



Brent Oglesbee, Bowling Green, Kentucky  
*Snow Tire*, mixed media, 84" x 18" x 12", 2012



David Marquez, Bowling Green, Kentucky  
*Germination 002*, bronze and iron, 12" x 45" x 13", 2012



Sheldon Tapley, Danville, Kentucky  
*Floor*, oil on panel, 9" x 10", 2008





Tyler Wilkinson, Cincinnati, Ohio  
**Primary**, oil on linen, 25" x 28", 2012





## ***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**

*...because learning to draw is learning to see.*

### **Manifest Artist Residency**

*...supporting individual artists, one year at a time.*

*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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Dan Dutro

Jason Franz

Pamela Ginsburg

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Carrie Pollick

Chrissy Rother

*Volunteer Interns*

Laura Brooks

Joanne Easton (*gallery assistant*)

Hernan Luyo

Chrissy Rother (*gallery assistant*)

Serenity Strull

Jacqui Underwood

Chris Von Holle







**MANIFEST**  
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2727 woodburn avenue cincinnati, ohio 45206  
[www.manifestgallery.org](http://www.manifestgallery.org)