



«Winners»

by Carly
Witmer
and Rollin
Beamish

Presentation in Berlin 2006



«Winners» von Carly Witmer und Rollin Beamish

EINLEITUNG VON ANDREAS GREUSSLICH

Der KUNSTVEREIN INGAN stellt mit der Ausstellung *Winners* zwei junge *Gewinner* des FULBRIGHT Stipendiums vor. Beide Künstler haben mit ihren interessanten Positionen, die zwischen Malerei, Objektkunst, Zeichnung und Installation schweben, die begehrte Künstlerförderung der USA erhalten. Auch deutsche Künstler können sich um eine FULBRIGHT-Förderung bewerben. Die Links zu den relevanten Webseiten des FULBRIGHT-Stipendiums gibt es auf der INGAN-Webseite zum anklicken.

Die Apokalypse ist Bonbonfarben – so zerbricht der *Turm zu Babel* – der Urknall findet immer noch statt und wir sind nur ein winziger Teil der chaotischen Expansion – die Suche nach neuen Dimensionen; so sind meine Assoziationen zur Arbeit von CARLY WITMER und ROLLIN BEAMISH.

CARLY WITMER zeigt ein Buchobjekt. Farbigens dickens Papier schneidet sie zu strukturgebenden geometrischen Rasterbalken, zieht sie auf Transparentpapier auf und gewährt in den Freiräumen Durchblick in tiefere Schichten des Buches. Auf einer Seite der Balken hat WITMER gezeichnet und einen Raum aufgespannt, in dem ein organisches Wuchern gezeigt wird. Elemente die mathematische Messungen, grafische Regelmäßigkeit, typografisch-architektonische Exaktheit oder organische Logik repräsentieren, sind als Ordnungs- und Einteilungssysteme angeboten. Aber unklar bleibt, was vermessen, beschrieben oder gezüchtet wird. Vielleicht ist es eine Notation einer Art Musik.

Eine vielschichtiges optisches Angebot begleitet einen, wenn man als Benutzer des ungewohnt genährten Buches zum Entdecker wird. An unsere bekannte Welt werden wir immer wieder erinnert, aber bekommen sie nicht in bekannten Variablen geliefert. Zudem bricht immer wieder die Zeichnung auf den Farbbalken aus und ersteckt sich auf das Transparentpapier, was für mich allgemein einen Übergriff und Ausbruch in einen anderen Raum darstellt.

Elemente der Bewegung und Zivilisation, ob Antriebseinheiten, Flugapparate, Straßen, Wohn- und Schutzrichtungen oder der menschliche Körper selbst – alles wirbelt und schwebt im freien Raum, der von ROLLIN BEAMISH um mehrere Dimensionen erweitert ist, obwohl er doch nur die zwei Dimensionen der Malerei verwendet. Einleuchtend ist, das er den bildhauerischen Raum einbezieht, da er seine Malerei installiert und schräge Leinwände oder Leinwandausschnitte gewölbt an die Wand bringt. Doch ist seine Intention, den malerischen Bildraum zu problematisieren. Witziger Weise hat er demnach selbst die Abstandhalter der installierten Fragmente aus grundierter Leinwand hergestellt.

Unser Auge wird durch spielerische, leichte, komikartige Figuren und Farben in seinem Bildraum umher geführt. Er gibt uns Formen in flächiger und räumlicher Darstellung und verwebt diese inhaltlich mit der tatsächlichen raumgreifenden Installation. Oft nur durch eine Idee des Negativen der zuerst noch positiv dar-

gestellten Form in den offenen Raum geleitet, lässt uns ROLLIN BEAMISH geistige Räume wahrnehmen. Dabei denke ich zum Beispiel an den geistigen Raum, den PLATON in seiner *Ideenlehre* entwickelt oder den des *Höhlengleichnisses*, in dem unsere Wahrnehmung als eine Ausschnitthafte dargestellt ist und die ganze Wahrheit nur geistig vorstellbar sei.

Durch diese formbezogene Seherfahrung angefüllt, erleben wir das selbe Spiel abstrakt mit reiner Farbwirkung. Technisch gesehen reflektiert die weiße Wand die intensiven Farben auf der Rückseite der installierten Leinwandfragmente. Dieser Farbklang entsteht spontan und ortsspezifisch, wird aber in seinen Schattierungen von BEAMISH innerhalb seiner Malerei verweg genommen oder versucht er, ihn nachzuahmen. Welcher der beiden Farbklänge ist Echt – welcher ist Inszenierung? Was war zuerst und was ist beständiger?

BEAMISH zersplittert den menschlichen Körper, stellt die zielgerichtete Bewegung in Frage, löst damit auch die Zeitdimensionen des Vorher und Nachher in eine Art Gleichzeitigkeit oder Ewigkeit auf, defragmentiert vom Bildinhalt her seine eigenen ausgezeichneten klassischen Darstellungsfähigkeiten und damit sinngemäß die gesamten Errungenschaften der Renaissance und der Darstellung des dreidimensionalen Raumes westlicher Manier. Ist das ein Witz oder bitterer Ernst? Schöpfen wir Mut oder unendliche Hilflosigkeit? Ist das der Status quo?

„It's so contemporary!“

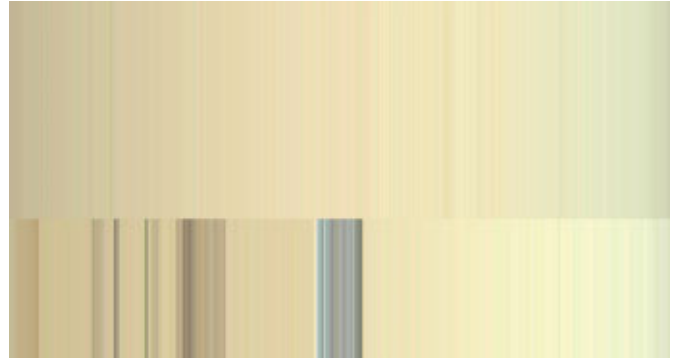
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INTRODUCTION BY ANDREAS GREUSSLICH

ENGLISH TRANSLATION OF PAGE 3 SOON AVAILABLE!

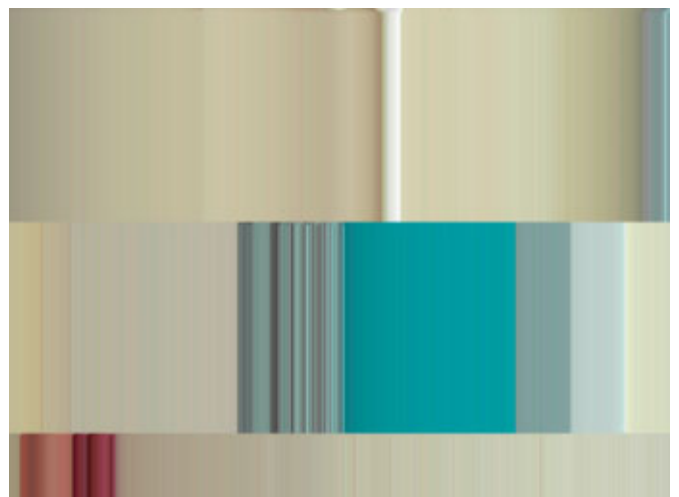
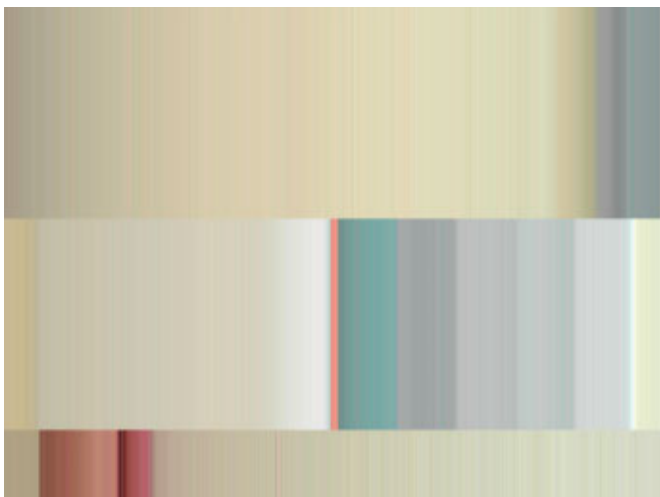
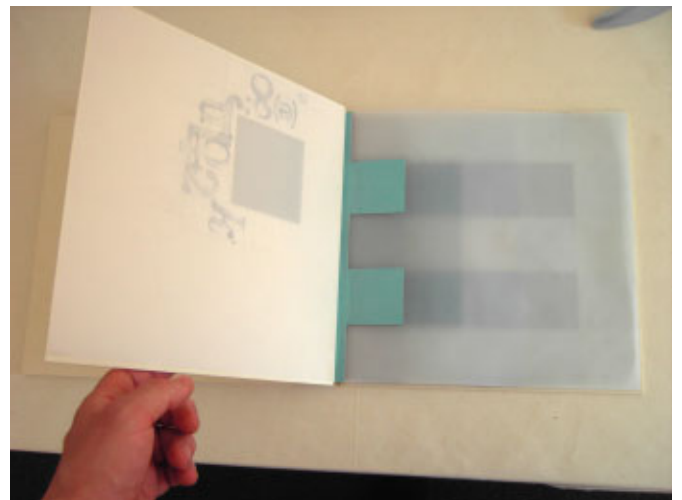
«Book(s)No. 1», Berlin 2006

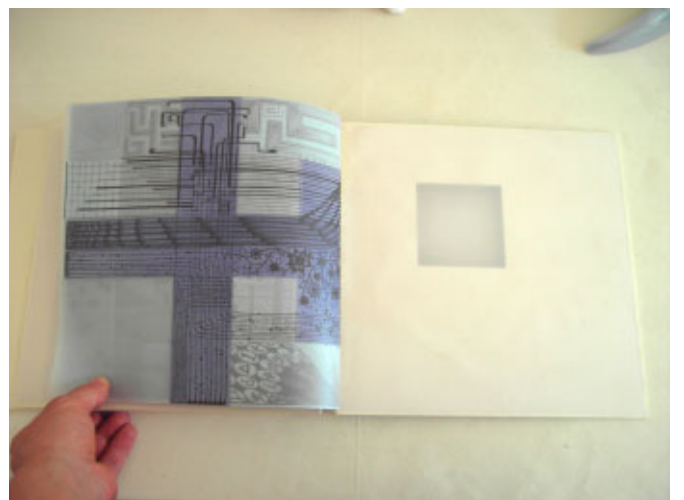
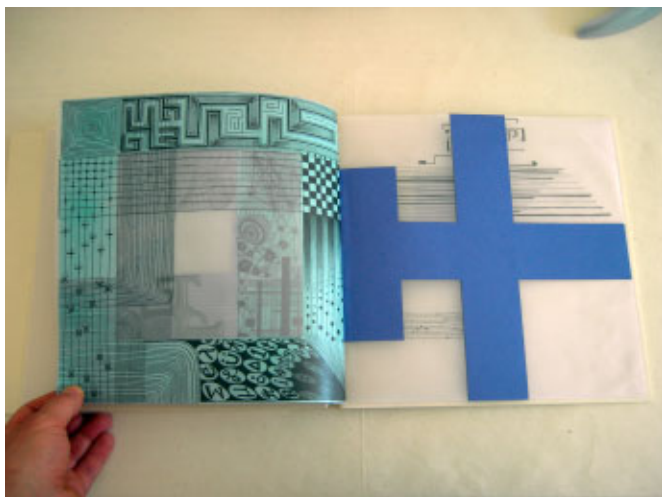
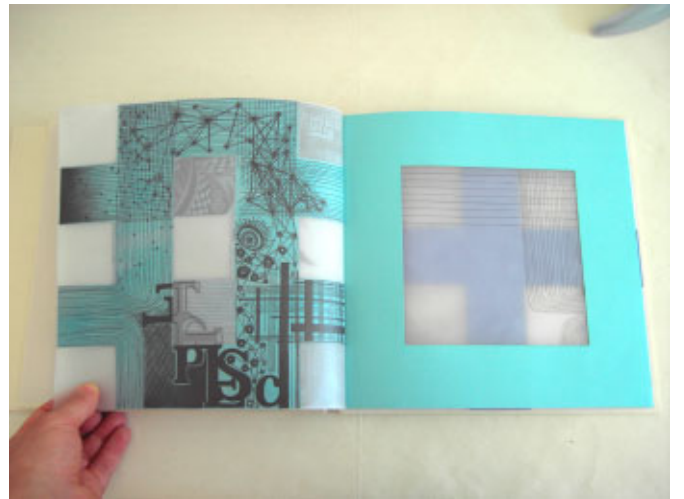
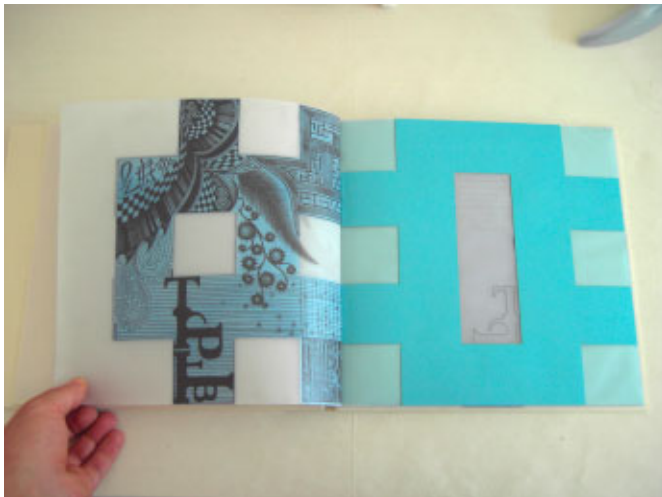
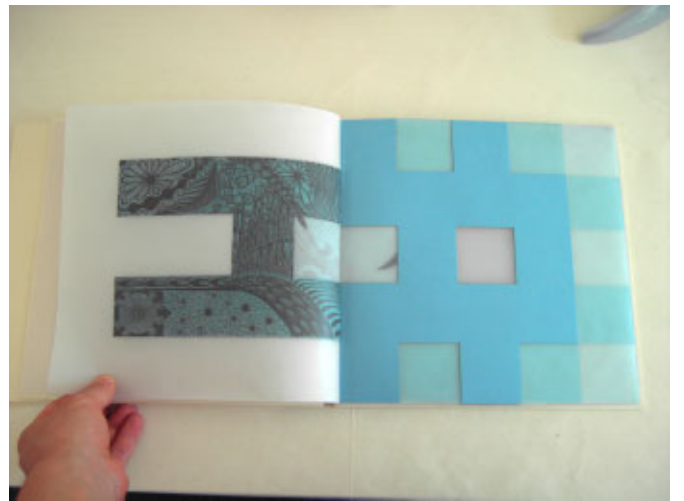
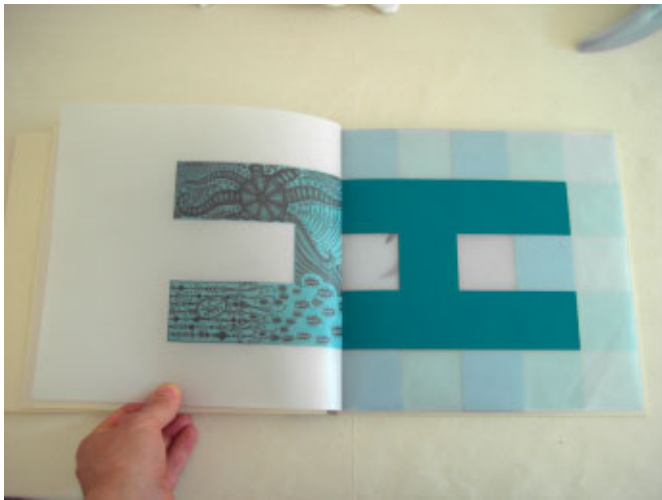
by Carly Witmer

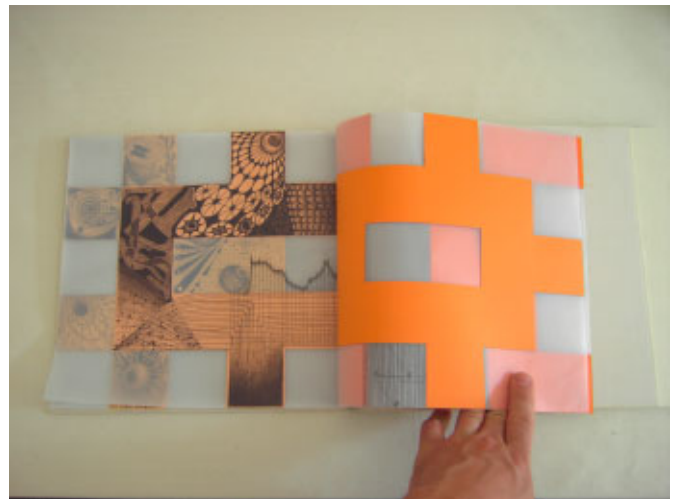
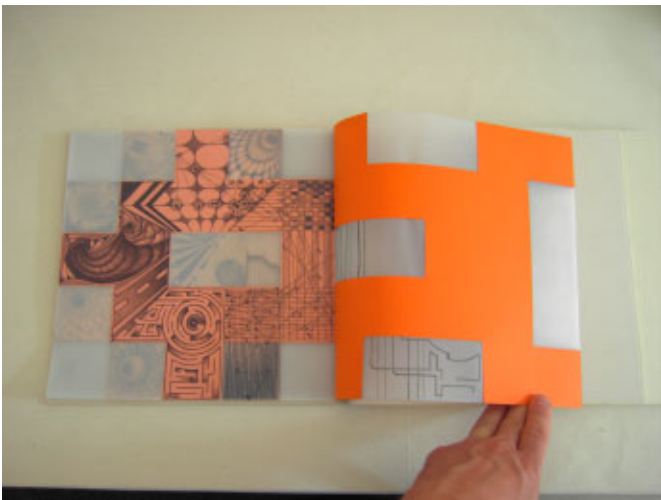
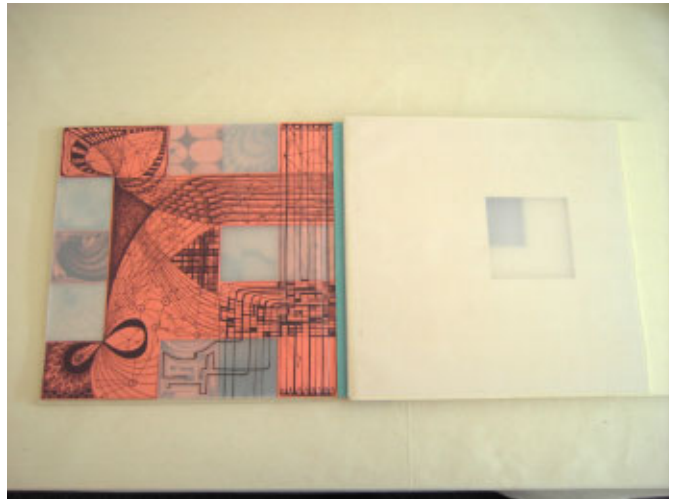
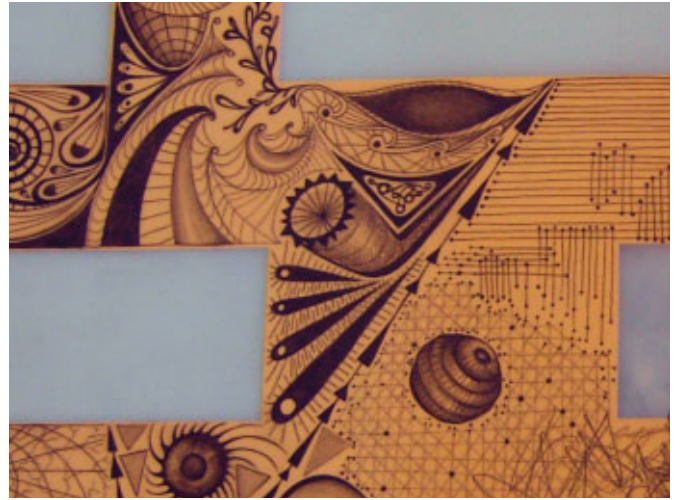


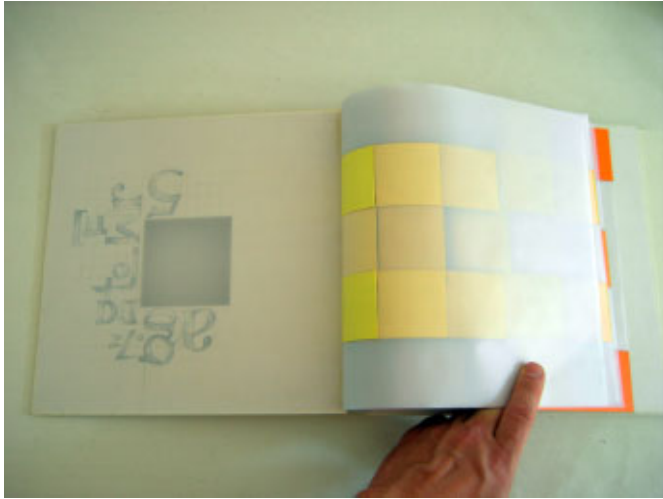
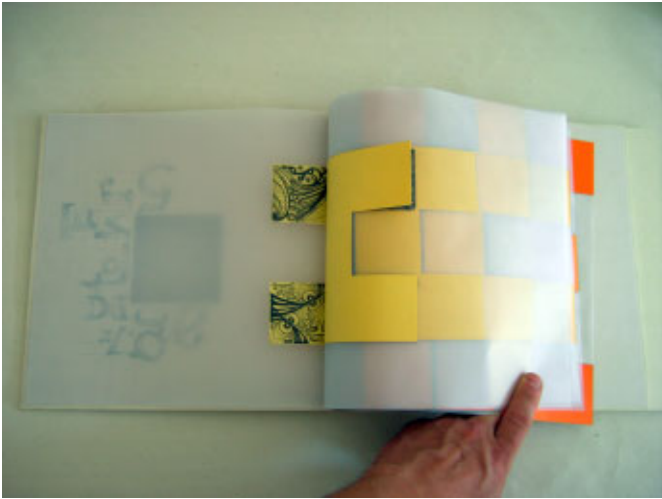
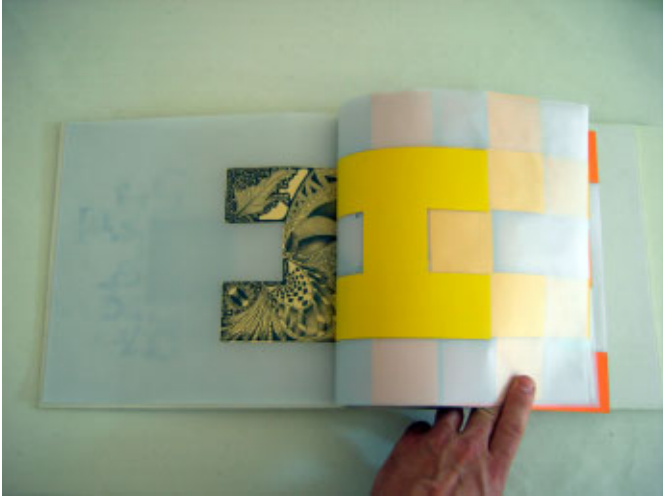
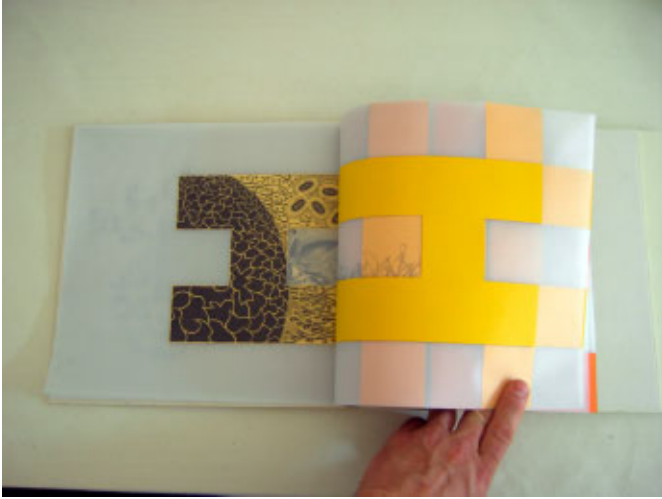
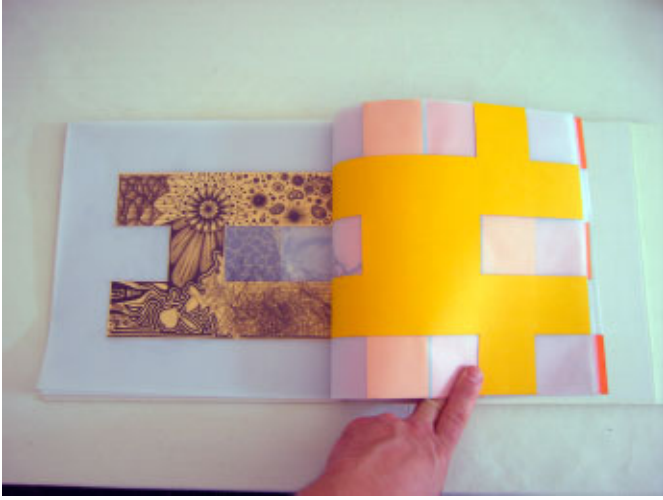
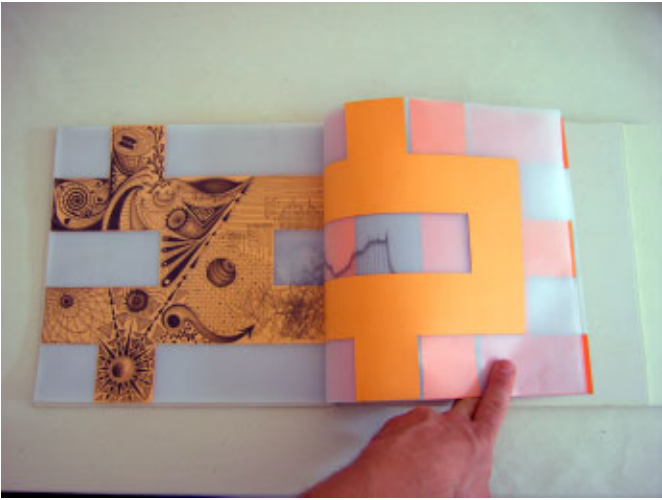
Introductory thoughts

My work is primarily concerned with cognitive structures and a further understanding of, if not the mind itself, the potential therein. The nature of mind is accessible through individual contemplation, and for this reason, I chose to make a book. The book is a lonely form of communication, especially when it cannot be read aloud; it requires a solo exploration of abstraction on the part of the viewer. In this way, the interpretation of "Book(s) No.1" is meant to be individually motivated, calling into question the role of perception and subtle methods of individual translation.









«Flayed Memory and Uneasiness», Berlin 2006

by Rollin Beamish

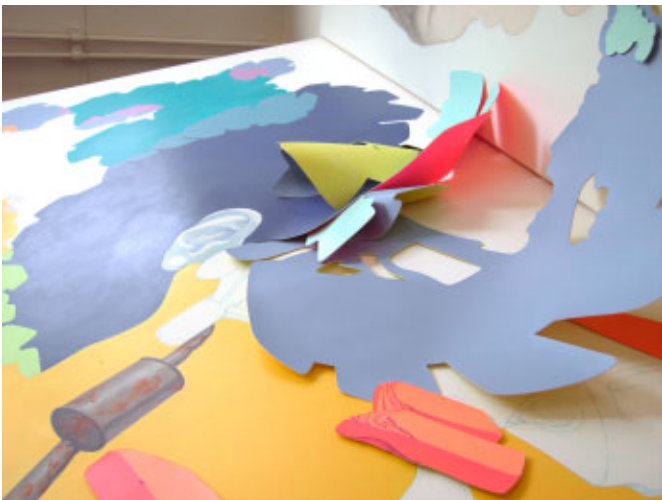


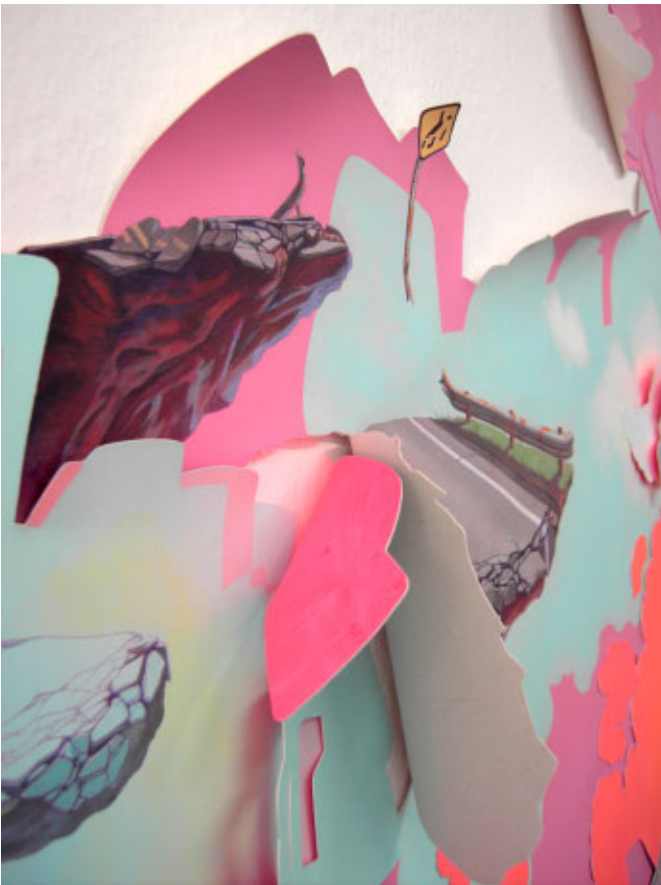
Introductory thoughts

The absurdity of painting in relation to typical productive or pragmatic activity as defined particularly by capitalistic or socialistic values is something I take very seriously. This absurdity is not solely defined by painting's inherent uselessness; additionally, it is an activity which traditionally and conventionally "speaks" from a very individual position, but that very individuality must be considered in terms of a communal recognition of individual expression or behavior. Painting can be said to be very self defeating, to be resisting structures that it relies upon, structures that make its very existence possible. In many activities this would comprise an untenable position, but this self criticism paired with a surprising amount of cultural importance can make painting a site of what I like to call muted resistance. For myself, painting, and this could be said of any work I enjoy, can operate as an "image apart"; something which taps into and relies upon our broader communicative practices, yet retains a certain idiosyncrasy which cannot be easily translated. In a way, it has the

potential for an "instantaneous duration"; something which can be received in a flash, but perhaps never digested and certainly never transmitted so quickly.

For this work in particular I'm using the problematics of the traditional support structures of painting quite literally. The images are resisting and fragmenting, but are still contextually and physically reliant upon the materials through which they are formed. Canvas and stretcher become more prominent stars in this dramatization. I feel like I want to make a force-field; to communicate without object or word, and to make an image appear with no perceivable physical or projective source. Images are created through memory and compositional and color choices are made intuitively. I feel it is somehow important for me to operate from a position of a sort of blindness in my work, to further live with the conventions and systems which are the source of my uneasiness while attempting, quietly, to resist.







Carly Witmer

GENERAL STATEMENT

The goal of my work is as lofty and as banal as it can be. In creating my grid systems, I am attempting to map my own mind; I see them as a wedge into my thought process; hopefully, they will be my path to a greater understanding of human consciousness as I am able to comprehend it.

I admit to an extremely limited understanding of what my work actually says to me and to those who view it, however, I have incorporated my own rather precise rhetoric of what is meant by each layer of 'consciousness' I apply in my paintings. In my stringent dealing with the grid, I understand that I am dealing with ideas of structure. The grid is the prescribed pattern, it is the given. All systems within my work depend on the grid to inform them. The systems of lines and punctuating dots may create their own governing principles, but only as far as the grid will support them.

My work has been described as highly scientific or mathematic, as well as being optical art. All of this happens, as far as I am concerned, by default. I attempt to utilize whatever knowledge I feel will facilitate a greater understanding of my personal motivation as a member of society. Whether that is my elementary knowledge of scientific process, mathematical equations, aesthetics, or linguistics, to me, it is only the result of a life time of observation; it is my effort to place all of the stimulus I have accumulated as a thinker into my own system.

This work is no more high-minded than any child's attempt to draw the sun. I use what I claim to know, and I build my systems with all the arbitration that is evident in every other aspect of human society. To me, this is the meaning of life; to the physical world, it is a miniscule series of unimposing artistic works. The only world I can change is the one I understand through my own perspective, and this is how I change it.

EDUCATION

2005 BFA OHIO UNIVERSITY.

SELECTED SOLO EXHIBITIONS

2005 "You're Perspective", SEIGFRED GALLERY, Athens, Ohio.
"Grid Drawings", CUBE4, Athens, Ohio.

SELECTED GROUP EXHIBITIONS

2006 "Beauty, Intensity and the Sublime", ANN ARBOR, Michigan.
2005 "Rites of Passage", MANIFEST GALLERY AND DRAWING CENTER, Cincinnati, Ohio.

AWARDS, HONORS

2006–2007 FULBRIGHT Grantee to Quito, Ecuador.
2004 Provost's Undergraduate Research Grant, OHIO UNIVERSITY, Athens, OH.
2003 Kenneth J. Clifford Memorial Scholarship, OHIO UNIVERSITY, Athens, OH.
2003 Dean's Special Talent Award, OHIO UNIVERSITY, Athens, OH.



Rollin Beamish

STATEMENT CONCERNING RECENT WORK

As Americans, we live in a world veiled by lifestyle, in which our definition of totality; that un-namable completeness, the whole for which we strive, is symbolically fulfilled by the endless array of "prosthetics" that mass culture is more than willing to provide us. For us, the notions of need and desire are so removed from any literal physical necessity they are rendered surreal in the extreme. Indeed, we are living in virtual reality (the "super real"), in which the erection and maintenance of a perception of the world in which we live and our status within it has almost fully supplanted our own physical response to stimuli which occur, often literally, right beneath our noses. We are weaned, live, think and dream through this final frontier of information projection. These tendencies and technologies have shrunk the world, dizzyingly, down to a fraction of its former grandeur. The furthest reaches are now flung into our audio-visual and intellectual back yards.

Is everything I'm experiencing through these projections real?

It might as well be, since this technology has formed the basis of my education and where I look to when in need of understanding.

Is there a threat?

Quite possibly, since this information and these movements may undermine the fragile web of complacency which has been woven around me. The structure of reality, as I understand it, may unravel.

Whereas some in the world may, quite literally, be facing annihilation, the threat we immediately face seems to revolve around the diminishing of a level of status, the re-structuring of comfort and the re-definition of concepts like "need", "utility", and "desire". To what extent have our prostheses become an inseparable aspect of our lives? Could we survive without them? Can we learn to imagine ourselves both with and beyond our precious symbolic order? To what extent are we slaves to it? When laid bare, what are we and what do we do? Are we more than corpulent amputees and flying bunkers?

Since we seem to live in a culture which values highly an extremely skewed and surreal sense of pragmatism, in which the generation of capital in whatever form (even real or not as recent corporate activity has shown us) is deemed "useful", painting strikes me as just the thing to do. It is highly excessive behavior, at least in terms of our own cultural pragmatism, and yet it retains a strong, if absurd, level of cultural status. In addition to my own visceral satisfaction in working with these materials, painting acts as an effective springboard with which I can meditate upon my perceptions of our culture and my place within them. It is an interesting compromise between image culture and its phantasmagoric power, and a strong physical and tactile manipulation. With this work, I'm attempting, in some respect, to re-visualize my perceptions of ourselves and our environment. I try to re-imagine myself as I would appear as an ideal symbolization of my actual self. The environments through which these figurative fragments cascade are similar projections. To that end, it could be said that I'm painting in an entirely figurative manner, it's just that I'm not entirely convinced that we're living on solid ideological terra-firma. With that in mind, these works represent a few meditations on the present situation. Re-structuring is both healthy and inevitable. What I'm wondering is, when the breaking point comes, will we have the mental and emotional fortitude to culturally survive it?

EDUCATION

- 2004 MFA OHIO UNIVERSITY, Athens, Ohio. Major: painting.
- 2000 BFA CLEVELAND INSTITUTE OF ART, Cleveland, Ohio. Major: painting.

INTERNATIONAL TRAVEL AND STUDY EXPERIENCE

- 2005–2006 Residency in Berlin, Germany through the GERMAN-AMERICAN FULBRIGHT COMMISSION.
- 2002 Summer: Study of painting and art history in London, England. Independent Study and travel in Great Britain, Ireland and Germany.
- 2000–2001 Travel and independent study within Great Britain, Ireland, France, the Netherlands, Germany, Spain and the Czech Republic. Study of the German language at the GOETHE INSTITUT SCHWAEBISCH HALL, Germany.
- 1999 Travel and independent study within Germany and Italy. Study aided by and affiliated with the KUNSTSEMINAR FREIE HOCHSCHULE METZINGEN, Metzingen, Germany. (Now KUNSTHOCHSCHULE SCHWÄBISCH HALL, Schwäbisch Hall, Germany).

TEACHING EXPERIENCE

- 2004–2005 Visiting Professor of Painting and Drawing, UNIVERSITY OF MISSOURI – COLUMBIA, Columbia, MO.
- 2004 Assistant instructor for intermediate and advanced undergraduate painting, OHIO UNIVERSITY, Athens, OH.
- 2003 Instructor, Foundation Drawing, OHIO UNIVERSITY, Athens, OH.
Instructor, Foundation Concepts, OHIO UNIVERSITY, Athens, OH.
- 2002 Instructor, Foundation Drawing, OHIO UNIVERSITY, Athens, OH.
Assistant instructor for beginning undergraduate painting, OHIO UNIVERSITY, Athens, OH.

AWARDS, HONORS

- 2005–2006 Fulbright Stipendium, INSTITUTE FOR INTERNATIONAL EDUCATION, New York, NY.
- 2004 Joan Mitchell Foundation MFA Grant, JOAN MITCHELL FOUNDATION, New York, NY.
- 2003 Grace/Foster graduate student scholarship, OHIO UNIVERSITY, Athens, OH.
- 2002 Ohio University travel grant, OHIO UNIVERSITY, Athens, OH.
- 2000 John Paul Wrobbel painting prize, CLEVELAND INSTITUTE OF ART, Cleveland, OH.
- 1995 Excellence Scholarship, CLEVELAND INSTITUTE OF ART, Cleveland, OH.

SOLO EXHIBITIONS

- 2005 "Alive in the fracture, dreaming of neverwonderland", SEMANTICS GALLERY, Cincinnati, OH.
"All of this happened when we were asleep", MAHAN GALLERY, Columbus, OH.

GROUP EXHIBITIONS

- 2006 "Beauty, Intensity, The Sublime", GALLERY PROJECT, Ann Arbor, MI.
"The Joan Mitchell Foundation 2004-05 MFA Grant Recipients", CUE ART FOUNDATION, New York, NY.
- 2005 "Visiting Faculty Exhibition", BIGHAM GALLERY, University of Missouri, Columbia, Columbia, MO.
- 2004 "Big Dumb Inactive Meat Reaction", MAJESTIC GALLERIES, Nelsonville OH.
"Group Show", ROY G BIV GALLERY, Columbus, OH.
"Invitational", MAJESTIC GALLERIES, Nelsonville, OH.
- 2003 "Ohio Art League Annual Fall Juried Exhibition", Juror: Helen Molesworth, curator: Wexner Center, Columbus, OH. FORT HAYES GALLERY, Columbus, OH.
"Already Played", SCHOPF GALLERY ON LAKE, Chicago, IL.
"Icon", OHIO UNIVERSITY SEIGFRED GALLERY, Athens, OH.


- 2002 "Drawings", RIDGES GALLERY, Athens, OH.
"First Day, First Year", RIDGES GALLERY, Athens, OH.
- 2000 "Recent BFA Graduates", BK SMITH GALLERY, Lake Erie College, Painesville, OH.
"Collaborations", COFFEEHOUSE GALLERY, Cleveland, OH.
"Coffeehouse Show", COFFEEHOUSE GALLERY, Cleveland, OH.
"Cadavre Exquise", COFFEEHOUSE GALLERY, Cleveland, OH.
"After Skool Speshal", COFFEEHOUSE GALLERY, Cleveland, OH.
- 1999 "Two Illustrators, A Fiber Man, A Complete Bastard and Bruce", COFFEEHOUSE GALLERY, Cleveland, Ohio

OTHER EXPERIENCE

- 2004 Visiting Artist and Lecturer: WAYNE STATE UNIVERSITY, Detroit, MI.
- 2000 Organizational Committee Member, 54th annual Student Independent Exhibition, CLEVELAND INSTITUTE OF ART, Cleveland, OH.
- 1999–2000 First Chairperson, Student Activities Committee, CLEVELAND INSTITUTE OF ART, Cleveland, OH.

I M P R I N T

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