

signed Gallery.
The most enigmatic piece of the show, *Voice Over Flicker*, created by Korean artist Yong Soon Min, consists of parallel lines—one of small mirrors and the other of words—running the width of the gallery and separated by a space in which the viewer can walk.

The title of the piece, derived from cinematic terminology, is the key to understanding Min's work. "Voice Over" refers to sound that does not necessarily correspond to the visuals it accompanies. "Flicker" is what happens when film is slowed to the point that it creates a flickering effect.

"Metaphorically," says Min, "I wanted the words to stand for the voice over and act as the narration for the flickering images generated by the mirrors. It is a synthesis of something very non-visual and something very visual."

Min's choice of words comes from her fascination with how words take on meaning and connect with feelings.

Says Min, "I was trying to create a collage of texts. Some connect and some don't. I'm interested in the notion of trying to create a montage of two images that are very separate, but in the putting together of the images one gets an entirely new idea. This seems to spell out the essence of reality."

The space between the line of words and line of mirrors is elemental to the piece. Moving through this space, the viewer is compelled to participate and becomes an active element in the meaning of the work.

"The viewer has to participate," says Min. "In the mirrors you can see all sorts of reflections. As you get close, the mirrors echo the words. When you enter the space in between the words

result of his interest in documenting the nearly-forgotten tradition of Afro-Americans celebrating their emancipation.

"Today, many Americans are not aware that Emancipation Day even exists. A very significant part of Afro-American culture will completely die out if this unfortunate trend continues. I wish to record and then preserve some of this tradition so that it may not be lost to future Americans. All Americans should be aware of this very important part of our culture," says Williams.

The photographs presented were taken of celebrations in Paducah, Kentucky, Gallipolis, Ohio, and Houston, Texas. A sense of immediacy is created by Williams' subjects looking directly into his camera, and consequently the viewer is confronted with a very frank and intimate view of their celebrations.

"In a sense," says Williams, "these documentary photographs are very personal in their view. They are selective images that I felt created a sense of the celebrations, rather than running commentary of all the things that occurred."

Mary Manusos is exhibiting 20 drawings that she executed last year while living in Mexico. Depicting her immediate surroundings, Manusos says they are a "direct result of my environment in Mexico. They are a recapitulation of what I was living and of what I saw when I went for walks."

Her drawings are vacant of people, focusing rather on the vibrant colors and the

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bright, luminous colors, Manusos is quick to point out that she considers herself a colorist first and foremost.

"I want my work to be visually rich. When I draw, I'm totally dealing with colors and their juxtapositions. It is not an analytical process, rather it is very intuitive. Mexico lent itself to my palate because it is so visually rich. Instead of working against me, Mexico dovetailed with my sensibilities," she says.

sculpture. Using cloth, shards of clay, wood and bits of foil, Thompson's piece creates a carnival atmosphere. With two door-like forms in its middle, one expects clowns and jugglers to come tumbling out from its imaginary interior.

This work was originally part of an installation in Art Park, Lewiston, New York, and Thompson did in fact use performers and music to emphasize its theatrical nature. For this exhibit,

"When I finish a quality painting, I want it quality framed."

Heater GRAPHICS

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School of art faculty exhibit offers

By Paul Galbraith
Athens News Writer

The School of Art has exemplified its artistically eclectic and talented faculty by presenting the work of faculty members Yong Soon

review

Min, Mary Manusos, John Thompson, and Dan Williams in the current exhibition being displayed in Seigfred Gallery.

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and mirrors, it becomes a mental space. It is then no longer a purely physical space. I'm fascinated in creating a synthesis of mental and physical space. The piece requires study and I want it to function on many levels. That's what makes the piece so interesting."

Dan Williams' polychrome photographs of Emancipation Day celebrations are the

stark architecture of her surroundings.

"The place had the funny feeling of being vacant. I tried to get that in the drawings by getting up close and giving frontal views of things. The pictures are full of information, yet there is really not anything there. I tried to catch that strange dicotomy," says Manusos.

Regarding her use of

Unique in her method, Manusos relies on her colors to give definition to form. "The imagery," she says, "is like a coat hanger and it's what I put the suit of clothes on. The suit of clothes is the color. I build the forms and shapes with the color and not the other way around."

John Thompson offers his own unique play with colors and forms with his large wall

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