

SEPTEMBER 11 DECEMBER 8, 2017

Magnificence: Ariel Lavery & Christopher M. Lavery

Opening Reception: Monday, September 11, 5 - 6:30 p.m.

Chris Lavery Lunchtime Lecture: Friday, September 8

Ariel Lavery Lunchtime Lecture: Monday, September 11

ERIC DEAN GALLERY BREAK & ADDITIONAL CLOSINGS:

SATURDAY, OCTOBER 14 (Fall Break)

NOVEMBER 18-26 (Thanksgiving Break)

DECEMBER 10-31 (Winter Break)

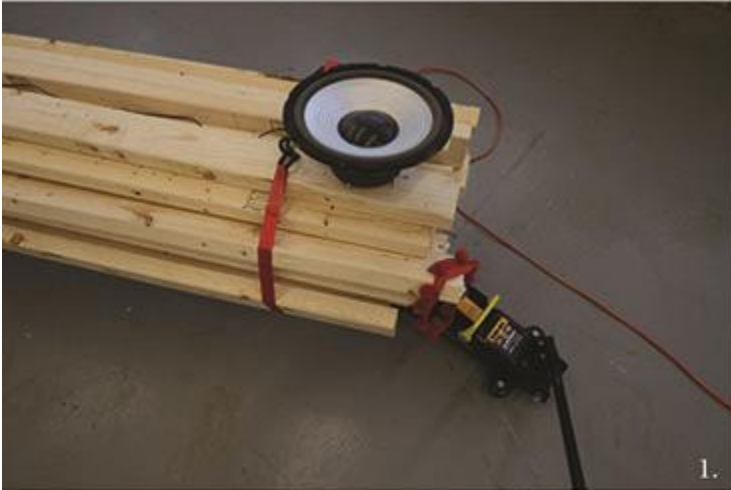


1. "Candy Dish"; 2015; plastic candy dish, plaster, tongue and groove flooring, steel, paint, mixed media; 30" x

2. "And Here, Saved--Fair Medusa--From Harrowing Oceans"; 2013; found chair back, ceramic, silicone, mixed

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1. multimedia equipment

2013, wood, straps,

2. *Enactable Simulacra*, 2014, concrete 3D printed PLA component

3. *Intifada*, 2010/17, gas mask, snare drum, wood, audio equipment, poem.

4. *Sawtooth Hanger*, 2016, materials: 3D printed ABS plastic, drawing, bronze, hardware.

The term *magnificence* derives from the mid 15th century French and stems even further back in linguistic history to the Latin originator of *magnificus*. By definition alone magnificence equates itself with greatness, distinguished, and elevated. It demonstrates the incomprehensible grasp we have on vast landmasses we govern. We deem ourselves exemplary of magnificent form through conquering of geographies and life.

Magnificence also carries a tone of sarcasm or criticism in contemporary terms. It alludes to privilege and exclusion, a notion of vastness and grandeur, elevated to luxury and brilliance. Above all it signifies a timeliness in cultural attitude where a polarity exists, in great chasm, of inclusion and exclusion. Diminutive human rights are being tucked away, both quietly and with remonstrance, in service to an abject performance of misery and suffrage, making way for a small percent of magnificent champions who interpret what is good progress. The ambition of magnificence has brought on our own crisis with terra firma. It represents mankind's limitations in matching his virility to the incredible landscape, the "God Given" country. Our ability to conquer land, as it equates with mother nature, fails. In its place a conquering of peoples, cultures, and societies bubble to the top to be scraped away, like the cream of fresh milk, and consumed to excess.

as well as to the greater loss of mandate or proclamation of existence. War, terrorism, global climate failure, political upheaval, amongst other offerings are explored as themes in the work.

JANUARY 22 APRIL 7, 2018

The final cadence of the prelude: Levente Sulyok

Opening Reception: Monday, January 22, 5:00 – 6:30 p.m.
Levente Sulyok Lunchtime Lecture: Monday, January 22



1. "Forming the Sound of Color"; 2016; mixed media

2."Subprime Space"; 2016; mixed media

3. "Swipe"; 2016; mixed media

If possessing information was synonymous with power in the 20th century, it is now the processing and sorting
iltering (out)
information that Levente Sulyok aims for a playful but critical type of resistance in his work. Imagery and text in
commercial contexts, for instance, is meant to dictate as opposed to engage in conversation. Within this
economic/ideological context, Sulyok employs various acts of deconstructive translation to silence relentless
slogans, re-direct patterns of thought, and produce conversations where there were none before. These acts of
resistance contain the potential to reverse consumption into production. Language is compressed and images are
turned against themselves. While ultimately specific in meaning, Sulyok's abstractions allow for a viewing
experience that is initially open and anchored in intuitive perception.

APRIL 20 MAY 13, 2018

2017 Senior Art Majors Exhibition

Opening Reception: Friday, April 20, 4:30 - 6 p.m.

Wabash senior art majors will exhibit their art works. The exhibit represents a final rite of passage for these talented men who have dedicated their academic focus to the visual arts.