



SPECIMEN



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The appearance of this catalog is to generate funding that supplements the scholarships Ernest Bryant has received to attend Yale University, School of Art in the pursuit of his MFA 2016-2018

Contribution to this scholarship fund can be made online or by mail at:
<https://www.gofundme.com/ernestgoestoyale>

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Cover image:

E. A. Bryant III , Study for the collapsing of Piero della Francesca's The Flagellation of Christ, 2016, 26x35" ball point pen on news-print

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Ernest Arthur Bryant III

Artwork selections from 2016-2017

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Introduction

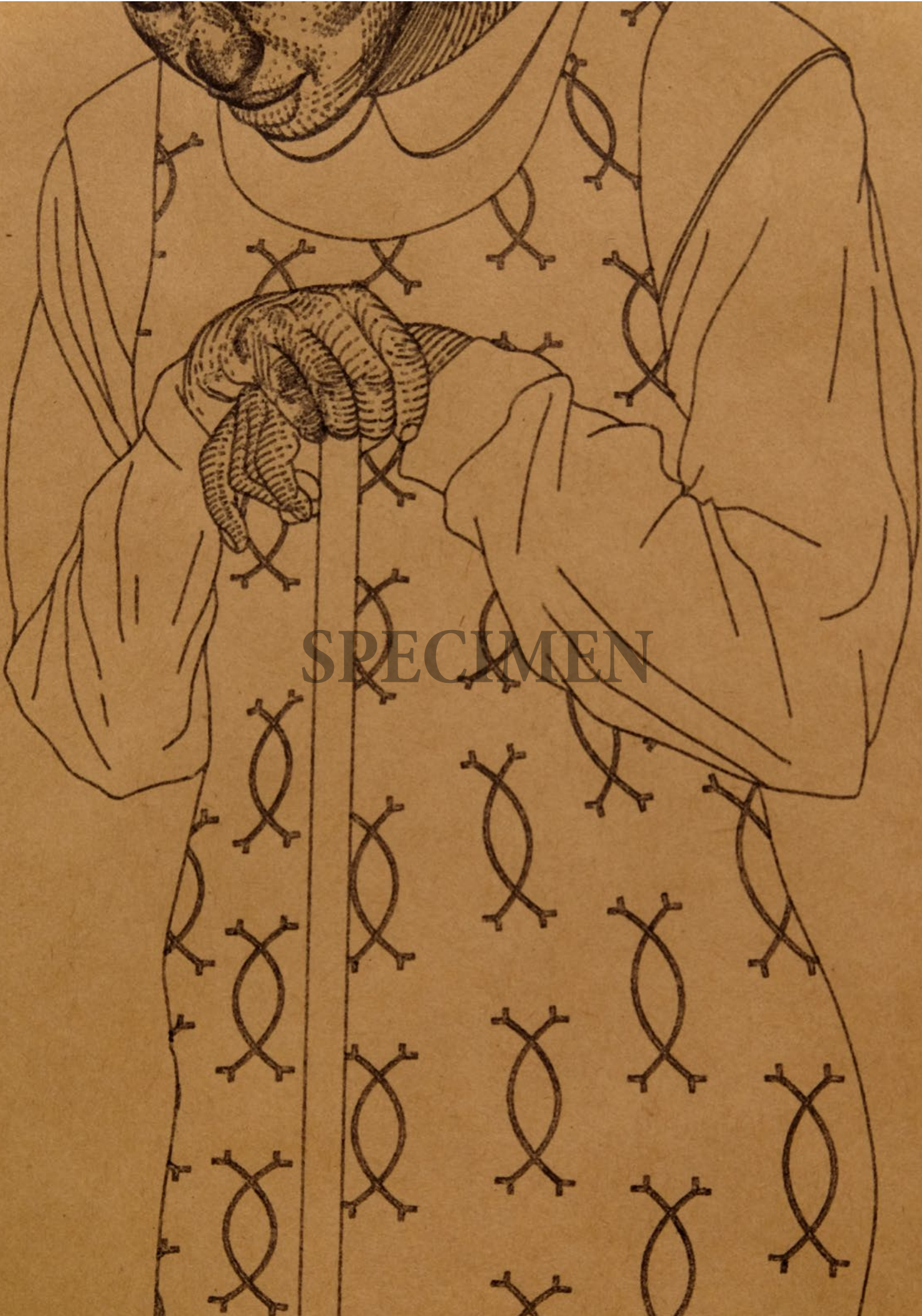
My current work focuses on printmaking and illustration that draws on the historical language of printmaking and its power to disseminate and create social ontologies that human beings come to inhabit.

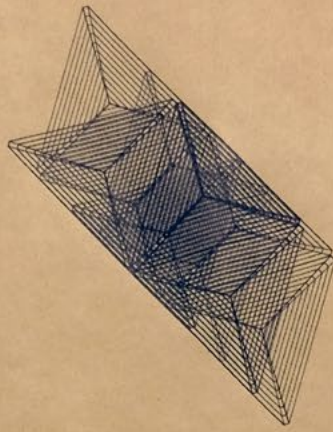
This current body of work has developed out of my interests in researching and diagramming various perceptual and social ontological positions that have in general been historically abstracted, into unintelligible, empty or monstrous entities. I try to analyze the consequences of this abstraction of these figures, of these spaces and of these narratives. In the process of doing so, I also advance in this work the possibility of new perceptual and social ontological positions by making a different use of abstraction. I use traditional printmaking techniques such as copper plate burin, engraving, etchings, woodblock printmaking, lino-cut printmaking, CMYK offset printmaking and mono-type.

Images 2016-2017

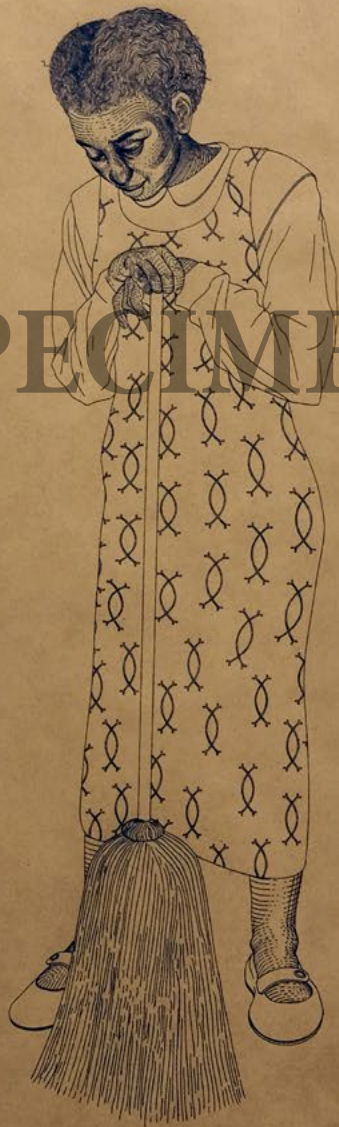








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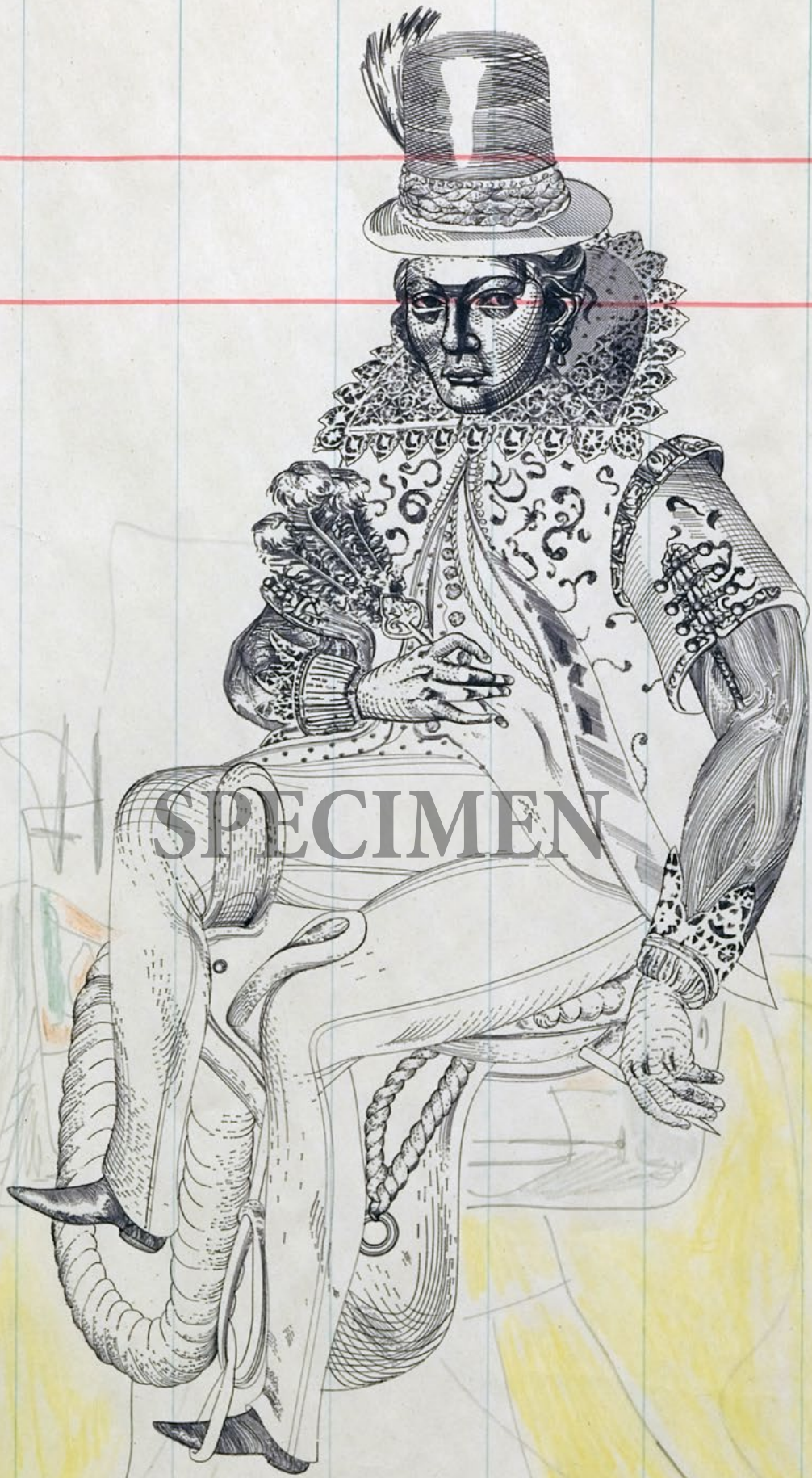


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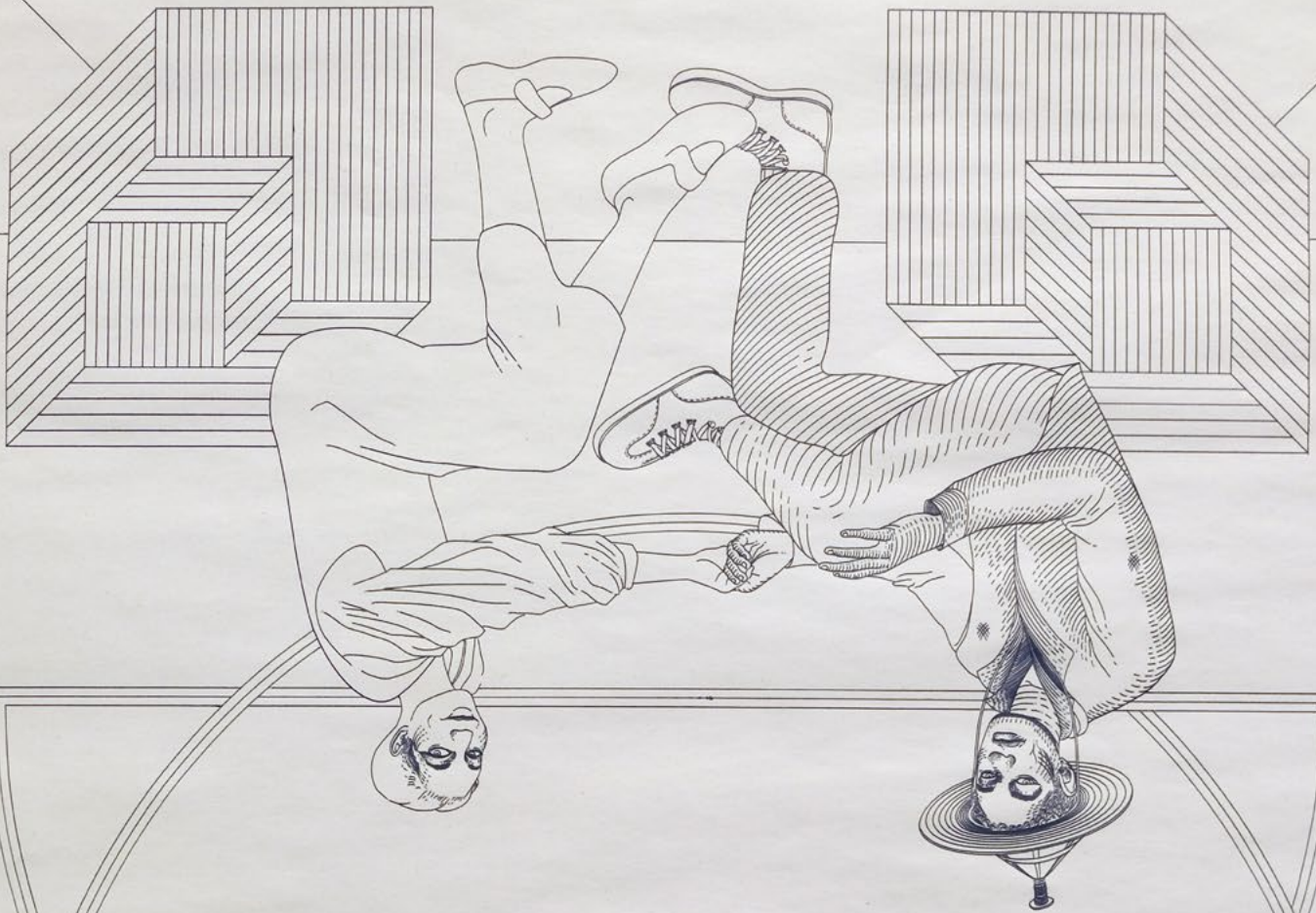


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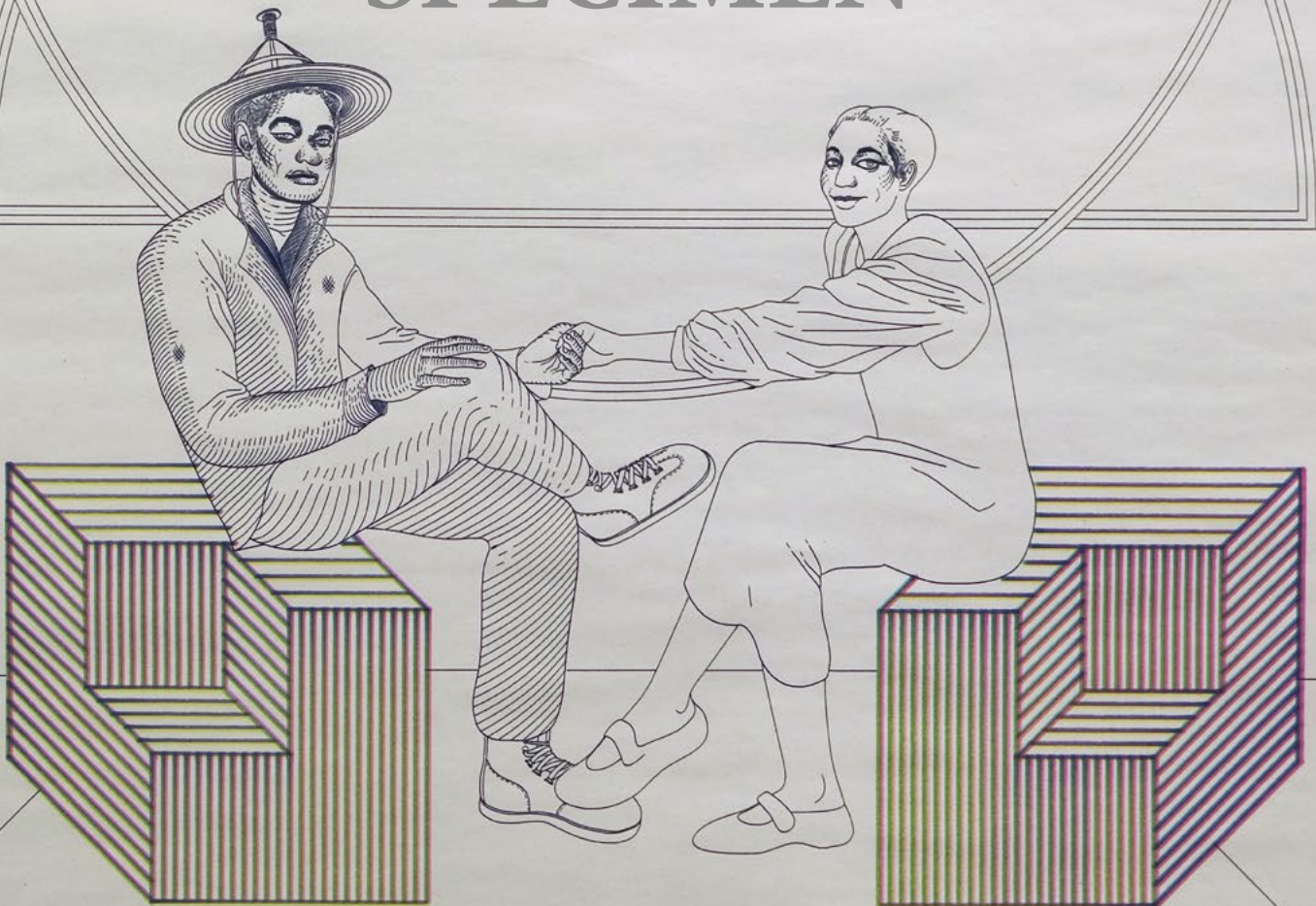




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I

Warning, diversion from methods outlined may result in unwanted or dangerous results of which neither the author or publisher are responsible. The methods contained within this book may be used to navigate the crisis in the United States of America, 2017-2020. The methods outlined in this book are meant to be used literally. For example, if a method instructs you, "drink one eight ounce glass of water", the reader should drink one eight ounce glass of water. Kvetching did not quench the thirsty in the wilderness. Reading of this text without praxis will not get you the satisfactory results you desire.

II

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Essay excerpt

A work that articulates my first understanding of abstraction is the piece “A Diagram Of Abstraction’s Metaphysical Effects On The Body”, 2017. In this work, the active process of abstraction of the human figure is carefully diagrammed. The work documents the visible transition from person-hood to object-hood, allowing the act of abstraction to become transparent for further analysis. The man, as fractured as the human subject in Muybridge’s frames and Duchamp’s nude, begins a diagrammatic a priori relationship with the hyper-visibility and criminalization of the black body.

The images of “A Diagram...” depict the anamorphic style of abstraction that I derived from algorithms developed by the mathematician, Jean-François Nicéron, in his treatise *La perspective curieuse, ou magie artificielle des effets merveilleux* (“The curious perspective or artificial magic of marvelous effects”, 1638.) Initially, when the central anamorphic image is viewed orthogonally it presents the image as a distortion, an abstracted form of the body. However, when this same image is viewed from a particular point or with a suitable mirror or lens, the image becomes more lucid; we see what was initially withheld from our perception by the abstraction. We see man in place of monster, a refugee in the place of a locust, a wallet in place of a gun. By diagramming the process of abstraction and working from an antipodal position towards a center and back, I am able to present this form of abstraction in a way it is susceptible to analysis. Furthermore, it also presents the potential for the creation of alternate algorithm that could allow the viewer to deconstruct the abstracted form that they were initially presented, in order to develop an ontology that does not perform the same epistemic violence as the one performed by the abstracted image.

A work that articulates my second understanding of abstraction is “Lovers Rendezvous Beside Flowering Grasses in 1680”, 2017. The abstracted narrative creates new possibilities for the mythological and historical figures and landscapes to then engage in a transformative relationship within a foreign context. The engagement in alterity relative to ones social parameters, topographic, historical and mythological narrative, is sometimes the only space to potentially propagate an experience outside of the abstraction, diagrammed as epistemic violence in the anamorphosised interpolation in the periphery.

The scene contains two ballpoint pen drawn-pressed figures: To the right, Athena, the Greek goddess of wisdom, handicrafts and warfare, stands in a contrasted pose rendered in orthogonal perspective. Wearing the aegis and sandals, derived from a black figure ware vessel, she holds a body length spear in her left hand while her right hand is outstretched resting ever so sensually in the equally extended hand of Toussaint, the leader of the Haitian Revolution. Toussaint, stands in regal military uniform. He mutually accepts her hand in the most casual manner, and yet also intimate and suggestive, the touch resembles the 1667 “Jewish Bride” by Rembrandt.

The figure of Toussaint Louverture is drawn in the vernacular of a burin copperplate engraving with crosshatching and dot & lozenge engraving marks. Toussaint has the legendary sword, Joyous, the coronation sword of French kings, on his waist. The image of the sword is rendered from a digital print technique that seamlessly embeds the photograph of the sword onto Toussaint’s waist and into the new context. This context, with a woodcut landscape, is an almost exact replica of the landscape from the 17th century print “Lovers by flowering Grasses” by Hishikawa Moronobu.

These series of narrative abstractions allow the figures to re-contextualize themselves within this Japanese landscape. The traditional materials and techniques I use allow me to locate the figures in ontologically quotational time and space. Through the circular depression made by a baren upon the back of the rice paper, I am able to relieve the pressure upon the figures to perform their respective narratives. With this pressure removed, the figures no longer need to legitimize their geographical or period relocation. This all happens through the abstraction of the narrative. They are freed up to engage in a narrative of possibilities, one in which an intimate relationship is possible.

This text is an excerpt from a working text entitled “Diagramming Abstraction”
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Annotations

Selections from 2016 -2017
Images in order of appearance

01. (detail)

02. "A Diagram Of Abstraction's Metaphysical Effects On The Body", 2017, 14x84"
ball point pen and mono-type print on paper

03. (detail)

04. Study of Hasabie for Elizabeth Catlett, 2017, 32x14" ball point pen, on paper

05. (detail)

06. Bryant 03, Untitled, 2016, 26x36" ball point pen, lino-cut and ink-jet print on
newsprint

07. (detail)

08. Bryant 04, Untitled, 2017, 26x36" lino-cut and mono-type print on newsprint

09. (detail)

10. study for "Fancy Couple With Motoaka the Plenipotentiary, As Rebecca Riding
Side Saddle Through A Ledger Book", 2016, 26x36" ball point pen, crayon, col-
or-pencil, graphite and marker on newsprint

11. (detail)

12. Bryant 06, Untitled, 2017, 36x26" ball point pen and marker on newsprint

13. (detail)

14. "Lovers Rendezvous Beside Flowering Grasses In 1680", 2016, 28x38" ball
point pen, wood block print and ink-jet print on rice paper

15. (detail)

16. ""KRISIS, Surviving the Next Four To Eight Years of the United States of Amer-
ica, 2017-2025, Creatively, For Sufferers of Recrudescant Ideological Crisis" 2017.
An excoriatory self help text written in response to the experience of 'crisis' after
the 2016 presidential election. [Scan QR Code to download]

Curriculum Vitae

Education

- 2016-18 MFA Candidate, Yale University, School of Art
- 2014-15 Tsinghua Science & Technology University, Beijing, China
- 2005 BFA, Minneapolis College of Art & Design, Minneapolis, Minnesota

Solo Exhibitions

- 2016 The Life and Times of the Time Traveler (a work in progress) Arts mia
- 2008 Trick Baby, Wignall Museum, Chaffey College, Rancho Cucamonga, California
- 2008 For Rent, Midway Contemporary Arts, Minneapolis, Minnesota
- 2007 Trick Baby, Franklin Artworks, Minneapolis, Minnesota

Group Exhibitions

- 2011 Shangyuan Art Museum, Beijing, China
- 2011 The February Show, Ogilvy & Mather New York, NY, NY
- 2010 Rialto Theater, Santiago de Cuba, Cuba
- 2009 Feast of Failure, Open Eye Figure Theater, Minneapolis, Minnesota
- 2008 Soul on Ice, Soap Factory, Minneapolis, Minnesota
- 2007 MCAD/Jerome Emerging Artist Fellowship, Minneapolis, Minnesota

Awards/ Fellowships/ Residencies

- 2017 Yale University, Critical Practice Research Fellowship
- 2011—12 Jerome Travel & Study Grant, Shangyuan Art Scene Residency, Beijing, China
- 2010—11 Cuba Residency, (3 months self directed), Santiago de Cuba, Cuba
- 2007 Jerome Emerging Artist Fellowship
- 2006 Bush Foundation, Artist Fellowship
- 2005 Skowhegan School of Painting & Sculpture

Curatorial Experience

- 2008 Exploding Language, Obsidian Arts, Minneapolis, Minnesota
- 2006 AFROFUTURISM, Spaces Gallery, Cleveland, Ohio
Original Exhibition traveled to include five artists from Cleveland Ohio
- 2005 AFROFUTURISM, Soap Factory, Minneapolis, Minnesota
This exhibition gave 28 national and international artists opportunity to examine, explore and question the tenets of Afrofuturism, the study of the impact of technology on the physical, social, and spiritual lives of Africans and their descendants. Co-curated with Suzanne Roberts of Obsidian Arts.
- 2003 (FLASH MOB), Walker Art Center, Minneapolis, Minnesota
Flash Mob questioned the exclusive status and often exclusionary culture surrounding the contemporary art museum, and its relevancy in post-modern discourse.

Commissions and Projects

- 2010 Organized a Minneapolis tour group to visit 15 Cuban artists in Santiago de Cuba, Cuba.
- 2006-07 Christo Rey Jesuit High School/ Colin Powell Youth Leadership Center, Minneapolis, MN collaborated with artist, Seitu Jones, to create a 216 ft long permanent art installation.
Responsible for Concept, design oversight of fabrication and installation. Additional information available upon request.

E.A.BRYANT
2016-2018