

INTERNATIONAL

ARTIST-IN-RESIDENCE

Year of Wonders

Elana Mann

Fall 2020 International Artist-in-Residence

In residence September 28–November 23, 2020

Exhibitions on view November 19, 2020–January 10, 2021

ABOUT THE ARTIST

Elana Mann (b. 1982) creates art that brings a greater awareness to the listening and speaking activities we practice in everyday life. Her wide-ranging work bridges sculpture, performance, community engagement, and politics.

Mann's work has been presented in museums, galleries, city parks, and buses in the United States and internationally. Recent solo exhibitions and projects have taken place at Lawndale Art Center, Houston (2020); Pitzer College Art Galleries (2018); Commonwealth and Council, Los Angeles (2016), Baik Art, Los Angeles (2016); and Ben Maltz Gallery, Otis College of Art and Design (2013). Additionally, Mann curates, collaborates, organizes, and writes. She coedited the 2018 performance score anthology *Propositional Attitudes: What do we do now?* published by Golden Spike Press, followed by a book/performance tour at the Museum of Contemporary Art, Chicago; Los Angeles Contemporary Exhibitions; and SITE/less, Chicago.

Mann has received numerous awards, including the California Community Foundation Visual Artist Fellowship, Stone & DeGuire Contemporary Art Award, AIR at the Los Angeles Cleantech Incubator, COLA Individual Artist Fellowship, and was the inaugural artist-in-residence at Pitzer College's ceramics department. She received a BFA with honors from Washington University in St. Louis and an MFA from California Institute of the Arts (CalArts). She lives in Southern California with her husband, designer Jean-Paul Leonard, and their two children.

ABOUT THE EXHIBITION

I want my sculptures to help liberate the voice and body to clamor, clatter, blast. —Elana Mann, *Instruments of Accountability*

Elana Mann's *Year of Wonders* is part of a larger body of work—her sculptural folk instruments, or sono-sculptures—ongoing since 2014. As is common in her practice, and in the history of folk music, these instruments reflect the time period in which they are made. The works in *Year of Wonders* are born out of the nation's unfolding political changes, passionate social movements, and the global coronavirus pandemic. They acknowledge the manifold obstacles to our ever-present desire as human beings to be together.

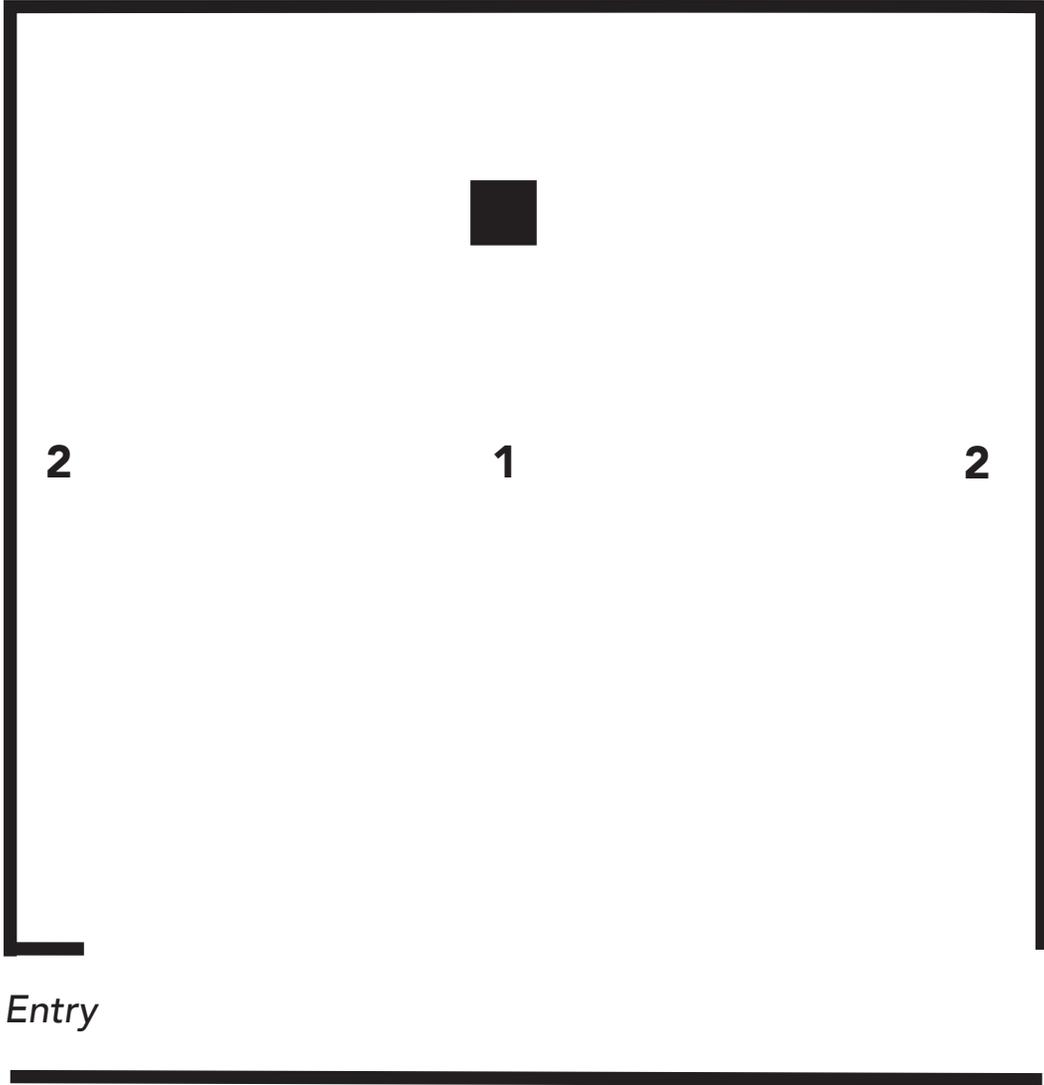
The exhibition is comprised of Mann's *Our work is never done (unfinished business)* and *Unidentified Bright Object 11–60*. The pieces are intended for use in protest spaces, and although each instrument functions differently, they all prioritize a range of sounds and body types to amplify the human voice.

Our work is never done (unfinished business) is modeled on the “Mega-kazoo-horn” originally made by the legendary folk music figure Charles Chase. Chase was an active socialist and brought the instrument to local protests in his hometown of Claremont, CA, in the 1970s. The horn features six speaking tubes, rather than only one, therefore harnessing the power of the collective voice. Mann started the sculpture over a year ago, but in the social-distancing context of COVID-19, the object's meaning and function have shifted. Rendered temporarily unusable as a musical instrument, it currently operates as more of symbol of collective action. Mann hopes to employ the horn in future demonstrations and marches when it is once again safe to share.

Unidentified Bright Object 11–60 consists of 50 rattles, each made with a distinct turned wood handle and a cast ceramic top containing loose, sound-making material. The ceramic tops are individually adorned with a variety of phrases, such as calls to action (e.g., “Say His Name/Say Her Name”), statements (“Maybe”), celebrations of the collective (“People Power”), or onomatopoeia (“SSSSS”). Viewers may engage with the rattles however they wish, either visually or by touch.

The instruments in *Year of Wonders* invite viewers to contemplate the relationships between the individual and community, sound and silence, protest and performance, and how these dyads connect to resistance, equity, and social justice.

GALLERY MAP & WORKS LIST



1 *Our work is never done (unfinished business)*
Fiberglass, resin, enamel, and paint

2 *Unidentified Bright Object 11–60*
Ceramic, wood, metal, and glass

This exhibition was made possible with the support of the Stone & DeGuire Contemporary Art Award and the COLA Individual Artist Fellowship. Special thanks to Jean-Paul Leonard, Max Mann-Leonard, Gabriella Alice Mann-Leonard, Rob Lan, Jason Mazur, Jennifer Ling Datchuk, Ryan Takaba, Evelyn Gonzales, Maddie Rodriguez, and the entire Artpace staff.

ABOUT THE INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Since 1995, Artpace has welcomed more than 247 artists through its renowned International Artist-in-Residence program. Annually, Artpace hosts three residencies, which each feature one Texas-based artist, one national artist, and one international artist, who are selected by a notable guest curator. Each eight-week residency culminates in a two-month exhibition on site. The mission of this program is to provide artists with unparalleled resources that allow them to experiment with new ideas and take provocative risks.

ABOUT ARTPACE

Artpace San Antonio is a nonprofit residency program which supports regional, national, and international artists in the creation of new art.

As a catalyst for artistic expression, we engage local communities with global art practices and experiences.

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ACKNOWLEDGEMENTS

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