

DASHIELL MANLEY: The Young Guns- 8 Whitney Biennial Artists Born After 1980

Written by Eric Bryant
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Manley's presentation includes large clear panels that have been painted on or have had colored lighting gels attached, as well as video monitors showing looped footage that seems to incorporate these semi-transparent abstractions with both old films and more recent footage, perhaps from TV advertisements. The wall label tells us that the paintings and videos were derived from the 1903 film *The Great Train Robbery*, and it would be easy to assume these are homages or second-level appropriations. But as one considers the relative strength of the various pieces, it becomes increasingly hard to tell what was the input and what was the output of Manley's creative process. One might guess that the panels are byproducts of a cumbersome process of colorizing the film. Or maybe they are Minimalist reductions of the film, movement transposed into color and shape. After further consideration, the whole ensemble becomes a comment on the overlap between the concepts of inspiration and creative expression and the circularity of the artistic process.



Dashiell Manley, *Scene 3 Version B 2*, 2013. Gouache, ink, watercolor, linen, wood, acrylic sheet, lighting gels, paper, tape, and steel. Image courtesy of the Artist, Redling Fine Art, and Jessica Silverman Gallery. Photo Jeff Mclane.