

# MANIFEST v40

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S H A P E D

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P A U S E



# MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 40

**S H A P E D**

**P A U S E : Contemporary Still Life**

*MANIFEST is a 501(c)(3) non-profit organization*

**MANIFEST VOLUME FORTY**

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**Manifest Creative Research Gallery and Drawing Center**

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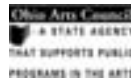
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# SHAPED

The background features a soft-focus illustration of several hands in various colors (pink, blue, yellow, green) reaching out. Below the hands, there are colorful, stylized objects that resemble buildings or structures, rendered in a vibrant, illustrative style.

November 6 - December 4, 2009

Curated by Jason Franz

**Bobby Campbell** (Morehead, Kentucky)

**Roxanne Driediger** (Calgary, Alberta, Canada)

**Kurt Dyrhaug** (Beaumont, Texas)

**Gregory Euclide** (Le Sueur, Minnesota)

**David Hickman** (Greensboro, North Carolina)

**Martha MacLeish** (Bloomington, Indiana)

**Ian Magargee** (Columbus, Ohio)

**Laurel Nathanson** (Oakland, California)

**William Potter** (Indianapolis, Indiana)

**Crystal Wagner** (Montgomery, Alabama)

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One of the primary elements of art and design, shape is all too often relegated to an after thought, a mere coincidence of convenience based on manufacturing systems, the perpendicular efficiency of architecture, or bland habit. It is suitable then for Manifest to assemble an exhibit of works that break outside the expected, traditional, monotonous shapes of such systems.

We live in box-shaped rooms, and use box-shaped papers, books, and video monitors to externalize our thoughts and ideas, images and memories. Canvases echo the walls they populate, and pedestals become projections of the rectangular floor. Our architecture is dictated by factors, that in turn dictate the nature of our art. Yet our bodies, though bilateral in nature, are not particularly rectangular. More importantly, the paths of our daily lives, in space and in time, are not so linear.

So, what happens when a collection of art is selected specifically because of how its shapes interact with and complement the architecture of the gallery? And what is the advantage to the art that it denies or challenges the rectangle? Is it disadvantageous to disrupt the unity between art and wall, or is the contrast and variety actually beneficial? Are the artists simply taking responsibility for the role of format as a formal element within their art? Or is there a level of content within these decisions that is invariably tied to the nature of each work as something that has been deliberately shaped?

SHAPED brings together ten artists from far distances around the U.S. and Canada, each contributing a unique aspect of the exhibit concept. In thirteen works we find a broad view of such visual thinking, including slickly dynamic and formal painting by Ian Magargee, the equally formal, elegant, and minimal wall-bending work of Martha MacLeish. On the far end of the spectrum Laurel Nathanson's work is an animated, almost living cartoon. Bobby Campbell's works too follow this scheme, animate and graphic. David Hickman's digital collages, and Kurt Dyrhaug's works retain the rectangle yet apply shape to such a degree that even so, the rectangle almost ceases to exist. William Potter, Gregory Euclide, Roxanne Driediger, and Crystal Wagner all bring pigment-based painting and drawing into the realm of sculpture without losing the essence of the former, each addressing the challenge of doing so differently.



In such a tightly assembled exhibit we find some answers to the earlier questions. We might conclude that works different than these, those which obey the rectangle of their format, appeal first to the mind, while those presented here appeal, at least initially, to the body.

Thanks to our cultural systems mentioned above, the rectangle has lost its physicality, and therefore its link to reality. As a format it has become an ethereal window through which suggestions are made, another *graphical user interface*.

In turn, the works in Shaped are more corporeal, tangible, and immediately impacting. Regardless of their dimensionality, we interpret these things as being real, in our world instead of simply referential to it. Rather than suggestive representations of something that may or may not be, these works exist as declarative statements, thanks in large part to the nature of their *shape*.

- Jason Franz

**Bobby Campbell**  
Morehead, Kentucky



*Action Figure Series : 4*  
*Action Figure Series : 6*  
digital drawing, 9" x 7", 2008



**Roxanne Driediger**  
Calgary, Alberta, Canada

***Sorority***

acrylic on panel, 33" x 6.5" x 2", 2008

***Winter Time***

acrylic on panel, 32" x 15" x 2", 2008



**Kurt Dyrhaug**  
Beaumont, Texas

***Device in Progress 04***  
charcoal and graphite on paper, 22" x 30", 2007



**Gregory Euclide**  
Le Sueur, Minnesota

*Bent back over the dome, a measure of involuntary stains leaving*  
acrylic, paper, pencil, resin, 26" x 18" x 10", 20089



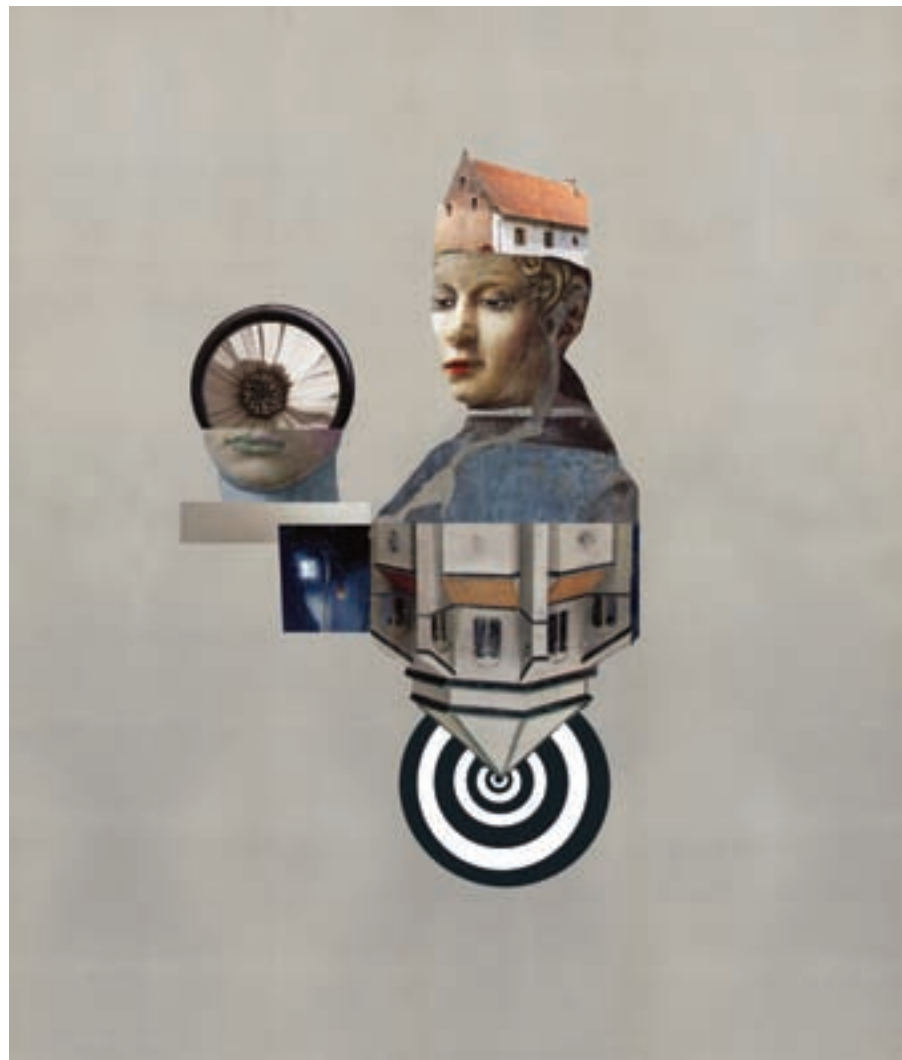


**David Hickman**  
Greensboro, North Carolina



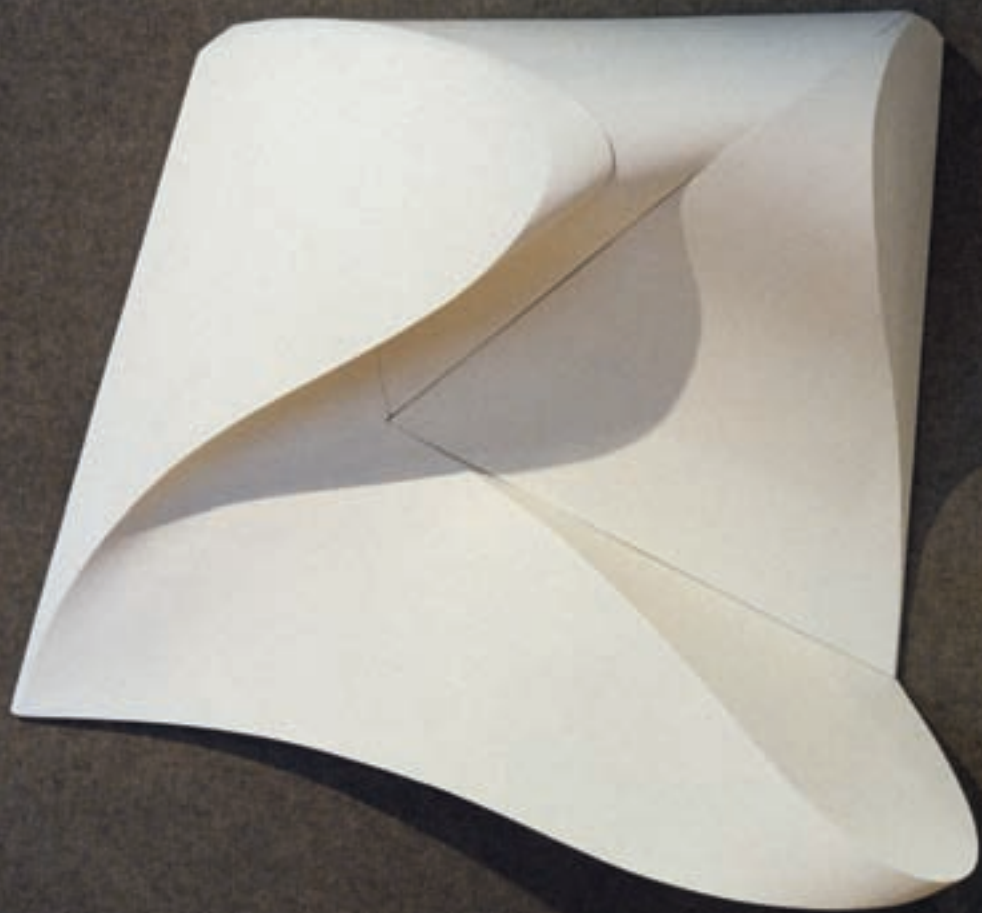
**Arched Jumper**  
*digital collage, 11" x 13", 2009*

**Untitled**  
*digital collage, 11" x 13", 2009*



**Martha MacLeish**  
Bloomington, Indiana

***Crisscross***  
polyvinyl chloride plastic and acrylic paint, 54" x 60" x 19", 2004



**Ian Magargee**  
Columbus, Ohio



***Centrifugal Composition***  
acrylic on canvas, 31" x 38" x 4", 2008



**Laurel Nathanson**  
Oakland, California

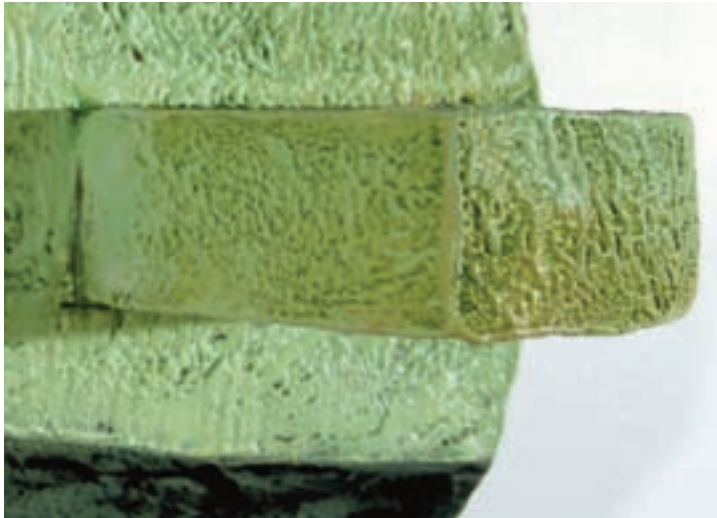


***Rose Tint My World***  
plexiglas, drawings, found papers, paint on wood  
24" x 10" x 2", 2007





**William Potter**  
Indianapolis, Indiana



**Torrent**  
encaustic on poplar, 7" x 16" x 12", 2008



**Crystal Wagner**  
Montgomery, Alabama



***Aqueous Cluster***  
graphite, mylar, fome-core board, relief printing, cut paper, 120" x 72", 2009



# **P A U S E: Contemporary Still Life**

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November 6 - December 4, 2009

Curated by Jason Franz

**Brett Eberhardt** (Macomb, Illinois)

**Hall Groat II** (Endwell, New York)

**Pat Hobaugh** (Lake Mills, Wisconsin)

**Spring Hofeldt** (Brooklyn, New York)

**Pamela Johnson** (Chicago, Illinois)

**Catherine Kehoe** (Roslindale, Massachusetts)

**Richard Lushek** (Cincinnati, Ohio)

**Michael May** (Oxford, Ohio)

**Nancy McCarthy** (Roslindale, Massachusetts)

**Katherine McNenly** (Ontario, Canada)

**Joseph Morzuch** (Hewitt, Texas)

**Patrick Moser** (St. Augustine, Florida)

**Brent Payne** (Oxford, Ohio)

**Elena Peteva** (Macomb, Illinois)

**Shelby Shadwell** (Laramie, Wyoming)

**Benjamin Shamback** (Mobile, Alabama)

**Gabriella Soraci** (Eugene, Oregon)

**Sheldon Tapley** (Danville, Kentucky)

**Patrice Wolf** (Athens, Ohio)



***All true artists, whether they know it or not,  
create from a place of no-mind, from inner stillness.***

- Eckhart Tolle

We live in man-made environments, filled with mundane and precious things. Some of these things we place incredible importance on, making them cultural talismans, and symbols of our identity, accomplishments, or aspirations. Others we take for granted, using, ignoring, discarding on a daily basis. Yet at some level everything shares an equivalence. The still-life genre has documented this object-oriented existence for centuries. But Manifest is curious, how is such work realized today?

As represented by the works shown here, still life is quite often related to a plane upon which the subject must rest (or be still). Nearly everything in PAUSE, as one might expect, is inanimate (with the exception of a couple of gold fish as supporting characters), and only a few works contain images of anything living at all (the occasional botanical element). This is not surprising. However, what IS surprising is just how much action, both formal and implied, is contained in the collection of works. We find that still life, when deliberately void of the human form, practically insists upon its presence. This happens in at least three ways.

The first is the implication that the subject matter has been arranged, used, or affected by someone recently, and probably will be again soon. These are, after all, the things of people. This sets up a temporal stasis, a moment of stillness between moments of action - a pause. And it is often a very pregnant, and very quiet pause.

The second way that human presence is achieved within works that have none is the assumption of the viewer as part of the action and space depicted. Still life makes us into voyeuristic witnesses, or implies our own inclusion in the space and time of the things at hand. This may be what distinguishes works of pure illustration (those that are made simply to depict what something looks like), from works of art that involve expression, mystery, and ambiguous time as key components of their success - the conceptual interactivity.

A third aspect of human presence is revealed when considering the content of these works - the 'why' of the art. What caused the artist to choose and arrange objects in such a way? Why are these things meaningful to the artist (or are they)? Why was the art made? So, the artist is here too, whether or not they are the presence within their own implied narrative.

In his *Ode to Common Things* Pablo Neruda lauded simple objects. Even while human nature is to take them for granted, it may also be a zen-like gravitational pull for us to seek meaning in simple mundane things. And that seems to be what the artists are doing here - using objects as an excuse to discover the sublime hidden between the atoms of the detritus of everyday life, or using simple and convenient things as an excuse to find it within paint on canvas. Through the lens of an artist's work we can learn to see everything in new ways, taking the vision with us into tomorrow's cup of coffee.

In an exhibit of contemporary still life we find it to be true what Neo learned during his gradual enlightenment in *The Matrix* - that indeed "there is no spoon."

- Jason Franz



excerpt from  
*Ode to Common Things* by Pablo Neruda

...many things conspired  
to tell me the whole story.  
Not only did they touch me,  
or my hand touched them:  
they were  
so close  
that they were a part  
of my being,  
they were so alive with me  
that they lived half my life  
and will die half my death.

**Brett Eberhardt**  
Macomb, Illinois



***Bulb***  
pencil on paper, 22.5" x 15", 2008

***Rumi's Things***  
oil on paper on canvas, 19" x 50", 2008



## **Hall Groat II**

Endwell, New York

### ***SHRINE***

oil on canvas and panel, 41" x 41" (16 panel polyptych - 8" x 8" each), 2008



**Pat Hobaugh**

Lake Mills, Wisconsin

***A Man without His Hat***

oil on canvas, 30" x 30" x 2", 2008



**Spring Hofeldt**  
Brooklyn, New York

***Tough Love***  
acrylic on masonite, 17" x 11", 2008





**Pamela Johnson**  
Chicago, Illinois

***Froot Loops***  
oil on canvas, 20" x 20" x 1", 2009



**Catherine Kehoe**  
Roslindale, Massachusetts



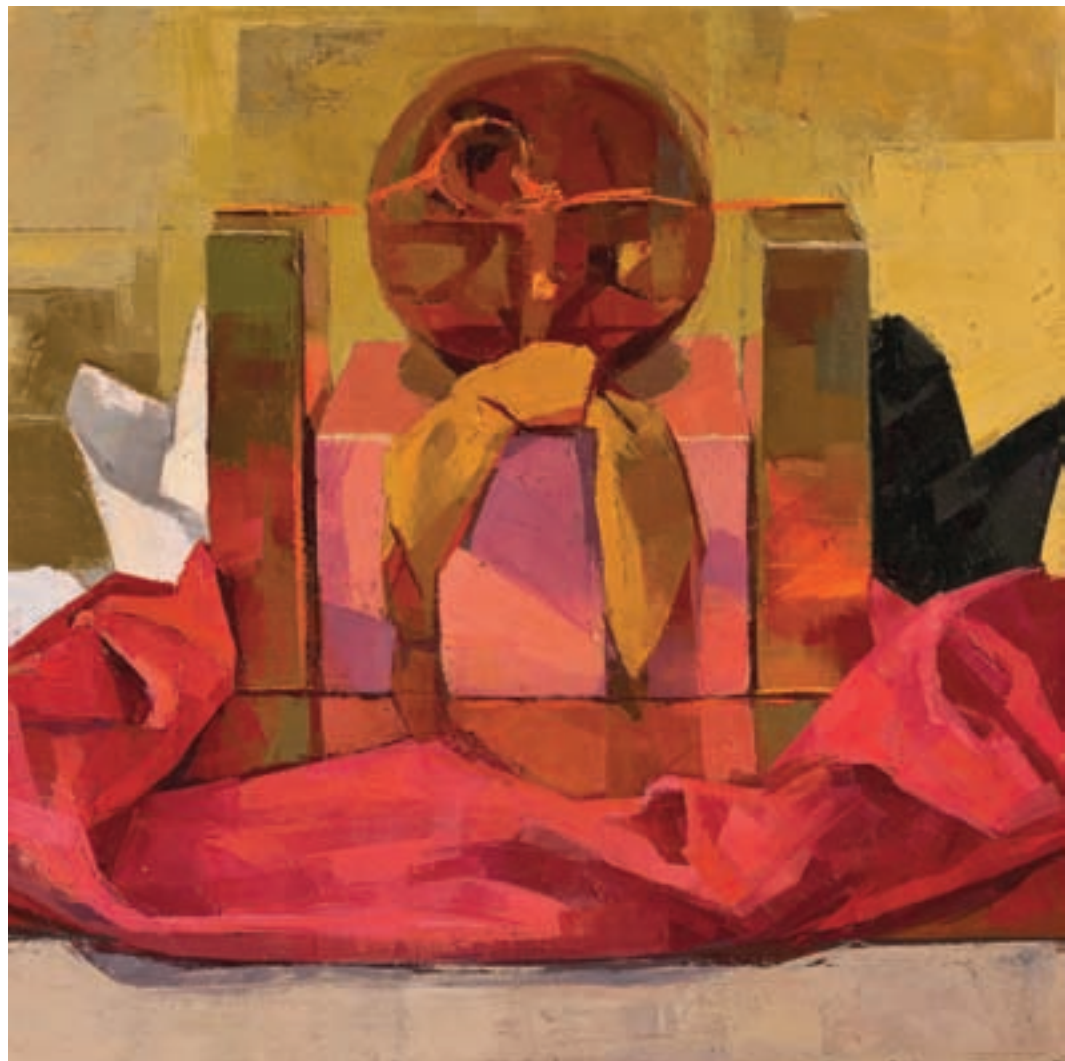
***Magpie corner***  
oil on panel, 8" x 8", 2008

***Green painting***  
oil on panel, 11" x 14", 2007



***Amber ball***

oil on panel, 8" x 8", 2009



**Richard Luschek**  
Cincinnati, Ohio

***P B & J***  
oil on linen, 18" x 15", 2009





**Michael May**  
Oxford, Ohio

***Extracting Spirits from Photos of Native Americans***  
oil on panel, 27" x 34" x 1.5", 2009



**Nancy McCarthy**

Roslindale, Massachusetts

***Rocks and Weeds***

oil on linen, 24" x 24", 2009



**Katherine McNenly**  
Ontario, Canada

***Coffee Filters***  
oil on canvas, 16" x 20" x 1.5", 2006



**Joseph Morzuch**  
Hewitt, Texas

***Still Life with White Bowl***  
oil on linen, 10" x 18", 2007





**Patrick Moser**  
St. Augustine, Florida



***Goya with Traps***  
oil on canvas, 28" x 32", 2008

***This Always Happens***  
oil on canvas, 40" x 60", 2008



**Brent Payne**  
Oxford, Ohio

***Pillow***  
oil on Canvas/Board, 49" x 24", 2008



**Elena Peteva**  
Macomb, Illinois

***The Wait***  
oil on paper, 14" x 11", 2008



**Shelby Shadwell**  
Laramie, Wyoming

**Untitled** (both images)  
charcoal on paper, 30" x 22", 2009







**Benjamin Shamback**  
Mobile, Alabama

*Lilies on White with Shell*  
oil on copper, 24" x 18" x 3", 2009

*Glasses on Red 7*  
oil on copper, 18" x 24" x 3", 2008





**Gabriella Soraci**  
Eugene, Oregon

***Four Books***  
oil on canvas, 26" x 24", 2007



**Sheldon Tapley**  
Danville, Kentucky

***Still Life with Flowers***  
oil on panel, 36" x 48", 2008



**Patrice Wolf**  
Athens, Ohio

***Czech Cup***  
oil on canvas, 8" x 10", 2008









## ***About Manifest***

Founded in May of 2004, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The elegant street level exhibition space is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. It is also within easy walking distance of a diversely populated historic neighborhood with residents from all walks of life. The galleries are free and open to the public five hours a day, five days a week, presenting works by students and professionals from around the world. The Manifest Drawing Center Studio is located in the nearby Walnut Hills Essex Studios Complex.

Manifest is supported by grants and public donations and has the goal to support student professionalism, integrate the arts into the urban residential community and raise the bar on artistic standards. The mission also includes the exploration of the relationship between art and design, as well as the ongoing support and display of drawing in all its various forms.

## ***Mission***

Manifest stands for the quality presentation, experience, and documentation of the visual arts, engaging students, professionals, and the public from around the world through accessible world-class exhibits, studio programs, and publications.

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*Assistant Director*

Tim Parsley

*Administrative Assistant*

Laura McNeel

*Gallery Assistant*

Elaine Potter

*Manifest Associates*

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Trevor Ponder

*Interns*

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Emily Burkman

Laura Fisher (Senior Intern)

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Anna Martinovich (Senior Intern)

Brianna McSemek (Senior Intern)

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Katherine Dintenfass

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Tamera Lenz Muenta

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Elaine Potter

Andy Schaub







## **MANIFEST**

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