Whimsical Muse

The Drawthrough Collection

by Scott Robertson
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Mission Statement:
Manifest enhances the role of art and design in society by cultivating and focusing the transformative power of creativity in the visual arts. Manifest benefits people in the global and local community, including professionals, students, and the public, by creating quality-centered experiences focused on contemporary visual arts and related activities in the context of creative exploration.
MANIFEST

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

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for Alexandra...

Whimsical Muse
Margot Cormier Splane
Christine Marie Davis
Wendy DesChene
Beth Edwards
Rhonda Gushee
Shane Harris
Stacey Holloway
Charlie Kearns
Ruth Marks
Gabrielle Mayer
Daniel O'Connor
Wynter Whiteside
Art and design are vehicles for bold social commentary, political activism, and deep personal philosophy. But creative visual works can also provide for levity, playfulness, and innocent joy. The ancient Greek idea of catharsis involved both tragedy AND comedy. Therefore with *Whimsical Muse* Manifest Gallery presents a collection of works that embody the lighter side of creativity.

The international call for entries for *Whimsical Muse* resulted in over 180 submissions from 18 states and 2 Canadian provinces.

The fourteen works presented here represent the impressive consistency of Manifest’s jury and curatorial process which somehow always manages to boil innumerable exhibit possibilities down to one very cohesive and surprisingly interrelated collection of excellent works.

*Whimsical Muse* is delightful indeed. Charlie Kearns’s video piece offers a narrative glimpse into a young boy’s afternoon, which could be the events leading up to a visit to the exhibit itself. Stacey Holloway’s mechanical doll *Sally* chases a firefly around the gallery in an endless and bittersweet circle. Joining Sally are the characters in works by Beth Edwards and Ruth Marks who, although motionless appear to be animated by the primal and innocent existence with which they have been endowed. Toy-like works by Rhonda Gushee, Wendy DesChene, and Shane Harris lend a purpose to the excitement. And Wynter Whiteside’s large pair of centerpiece cakes, along with Daniel O’Connor’s patchwork pup tent and Gabrielle Mayer’s unmistakable icon of childhood frivolity, round out the festive context, setting the stage for wild things to happen. With Margot Cormier Splane’s zoological scenarios, and Christine Marie Davis’s surrealistic furry desserts, the world of *Whimsical Muse* is complete, and completely untamed.

*Jason Franz*
Margot Cormier Splane

timmins, ontario, canada

*There is Something I Don’t Like About the New Sheepdog*

hand pulled serigraph, 9”x18.5”, 2005
Christine Marie Davis
howard, colorado

*Dessert Fetish*
found objects and fur, 12"x60"x5", 2004
Wendy DesChene
auburn, alabama

WYSIWYG’S WORLD 3
digital photograph, 18”x24”, 2005
Beth Edwards
memphis, tennessee

*The Happy Wanderer*

oil on canvas, 22”x24”, 2005
Rhonda Gushee
Cincinnati, Ohio

Doll House I
Basswood, stitched leather, battery-operated interactive talking toys, 68"x25"x14", 2006
Sally Chases Fireflies

Cast bronze, steel, and mixed media

24" x 12" x 27", 2006
Charlie Kearns
Zanesville, Ohio

Cutting the Rug
(video still), video, 10 min, 2006
Ruth Marks
Ypsilanti, Michigan

Antler Bust
Paper clay and acrylic, 7"x7"x14", 2006
Daniel O’Connor
ft. wright, kentucky

*We Are Tentmakers By Trade*

watercolor on paper, 30”x23”, 2006
Wynter Whiteside
columbus, ohio

_Twin Cakes I and II_
oil, swarovski crystal, colored pencil, glitter, marker on raw canvas, ea. 60”x36”, 2005
The Drawthrough Collection
by Scott Robertson

curated by Brigid O’Kane
Scott Robertson is a notable Los Angeles based concept designer who has taught at Art Center College of Design in Pasadena, California since 1995, and Art Center Europe in Switzerland for nearly two years. He is the founder of Design Studio Press, which has a mission of design, drawing, and rendering education. Robertson also currently works as a design consultant for the entertainment, sporting goods, and transportation industry with a past client list that includes Mattel Toys, Nike, Universal Studios, Fiat, and the feature film *The Minority Report*.

Manifest presents this exhibit in fulfillment of its Drawing Center mission whereby that fundamental discipline is promoted, featured, and explored, and to serve as a resource for those interested in a career in the creative visual arts. The display of these drawings and the accompanying lecture gives artists and designers a rare opportunity to learn from one of the very best concept designers and teachers working in the field today. With this, Manifest offers a chance to learn about different approaches to drawing as well as the objectives that can be achieved through the practice of this art form.

Robertson’s drawings are a marvel of precision and accurate freehand technical drawing, yet at the same time they are creative intuitive expressions of design concepts. The contrast between the technical and intuitive is just one of the features that makes these drawings so attractive and compelling. This selection of drawings demonstrates an applied skill, which is fun and imaginative while at the same time purposeful, directed, and descriptive.

Drawing is one of the most valuable skills a designer or artist can develop as a means of visual communication. The drawing process is the most direct way to research, develop, communicate, and present design concepts. For the creative individual drawing advances a focused visual discipline, and broadens the understanding of form, volume, and the aesthetic qualities of three-dimensional forms depicted on a two-dimensional surface.

*The Drawthrough Collection by Scott Robertson* presents several kinds of drawn design approaches, including fast and intuitive gesture sketches, side-view concept drawings, and extreme perspectives. Thus the exhibit spans the spectrum of drawing applied to the design process.

**Brigid O’Kane**
Business Card Ships

Marker, black pen, Prismacolor pencil, gouache on back of business card

002 2/9/06 ©Scott Robertson

003 2/10/06 ©Scott Robertson

007 3/1/06 ©Scott Robertson

004 2/15/06 ©Scott Robertson

005 2/17/06 ©Scott Robertson

010 2/15/06 ©Scott Robertson