

MANIFEST™ v53



SHAPE SHIFT recent works by Martha MacLeish

| **FIRED** a view of ceramics

MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 53

SHAPE SHIFT

Recent Works by Martha MacLeish

FIRED

A View of Ceramics

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

MANIFEST VOLUME FIFTY-THREE

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Manifest Creative Research Gallery and Drawing Center

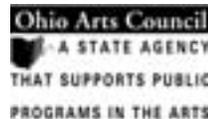
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SHAPE SHIFT

Recent Works by Martha MacLeish

April 15 - May 13, 2011

all photos by Kevin Mooney

Curated by Jason Franz

BIO

Martha MacLeish is an assistant professor and head of the Fundamentals Studio at the Henry Radford Hope School of Fine Arts at Indiana University, in Bloomington. She received her BFA in painting and her BA in art history from the University of Massachusetts at Amherst, and her MFA in painting from the Yale School of Art. Prior to coming to I.U., MacLeish taught at the Savannah College of Art and Design and at Southern Utah University.

MacLeish has had solo exhibitions at the Prince Street Gallery in New York, The Artist Project in Chicago, Broad Street Gallery in Athens, Georgia, the Marsh Art Gallery in Richmond, Virginia, and at Artemisia Gallery, Chicago. Recent group exhibitions that have included her work are "Gesture (inclusive)" at the Ohio State University, "Shaped" at Manifest Gallery in Cincinnati, Ohio, and "At First Glance" at the Beaux-Arts des Amériques in Montréal, Quebec.

Recently, MacLeish has been an artist in residence at the Ragdale Foundation in Lake Park, Illinois, the Hambidge Center for the Creative Arts and Sciences in Rabun Gap, Georgia, and at the Toos Neger Foundation in Dordrecht, The Netherlands.

ARTIST'S STATEMENT

I work with both two and three-dimensional space, and am concerned with how to turn experience into gesture. I try to be attentive to all aspects of my experience: thoughts, feelings, memories, sensations, the visible and invisible alike. Of greatest interest are those aspects that raise questions and create tension. The spatial quirks and ambiguities that I find so compelling in painting become metaphors for this tension, and are isolated and reconsidered as sculptural forms. In turn, my use of three-dimensional space enriches my sense of what is possible in painting and drawing.

I work with sheets of polyvinyl chloride plastic as a primary construction material; with it I make panels, hollow structures and solid forms. Color is introduced both as a modifying element through the application of paint, and as an intrinsic part of the built structure as stripes created through the lamination of colored layers.



Dog Watch

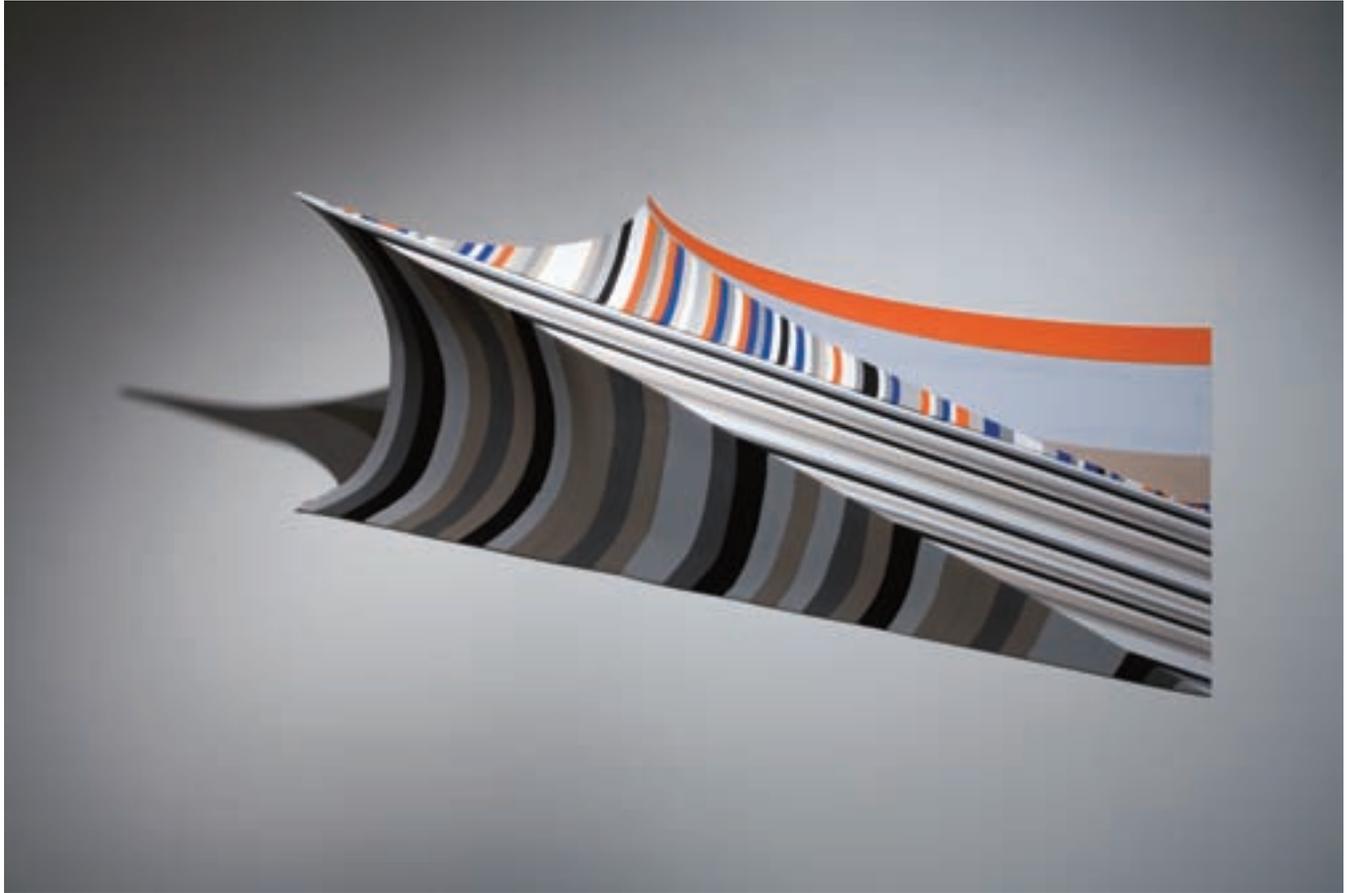
colored polyvinyl chloride plastic, 42.5" x 62.5" x 11.25", 2009





Shrug

laminated polyvinyl chloride and acrylic plastic, 33" x 68" x 17", 2009





Somersault

laminated polyvinyl chloride plastic, 66" x 57" x 27", 2009





Things Seen Are Things As Seen

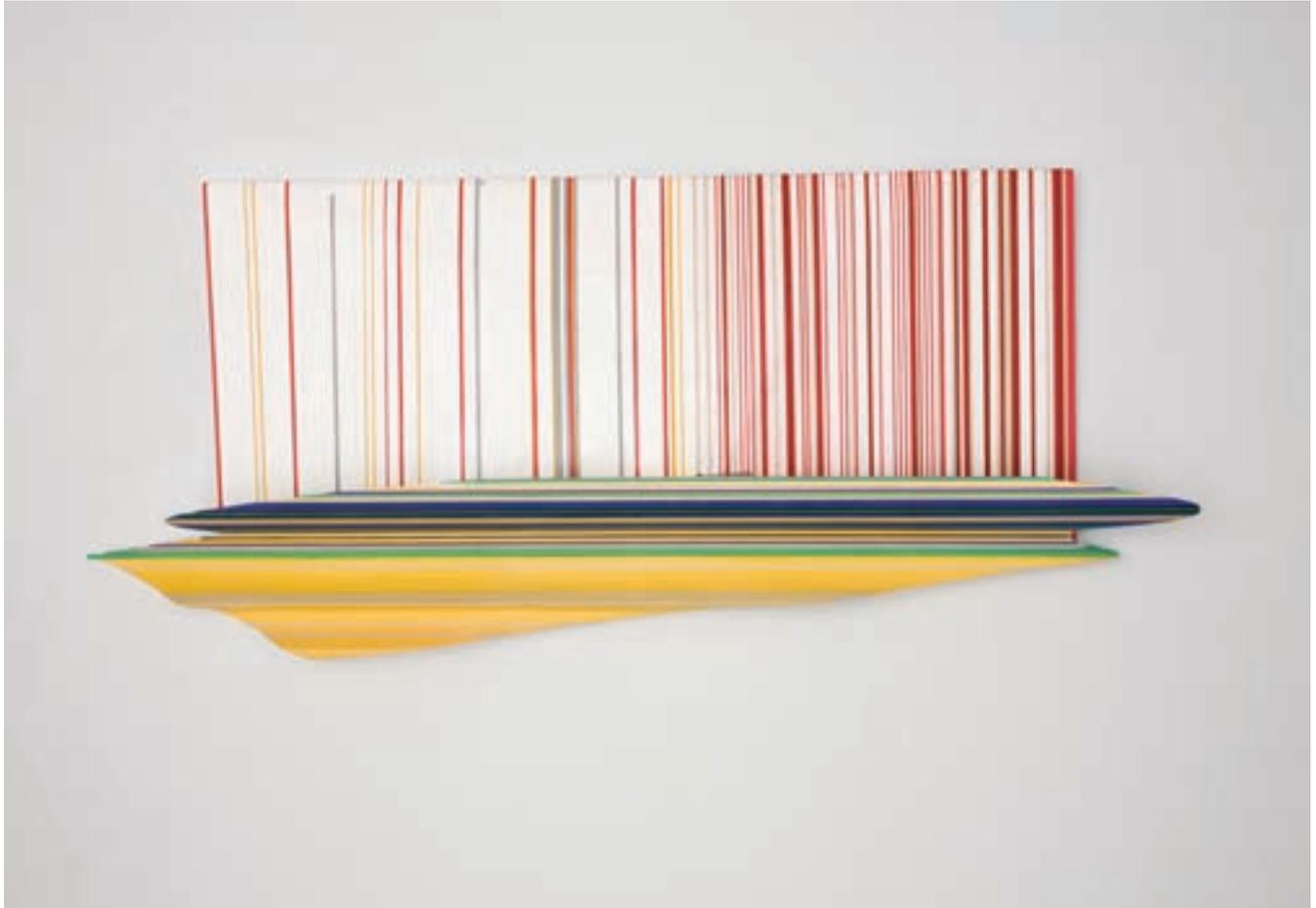
laminated polyvinyl chloride plastic, 21" x 70" x 70", 2011



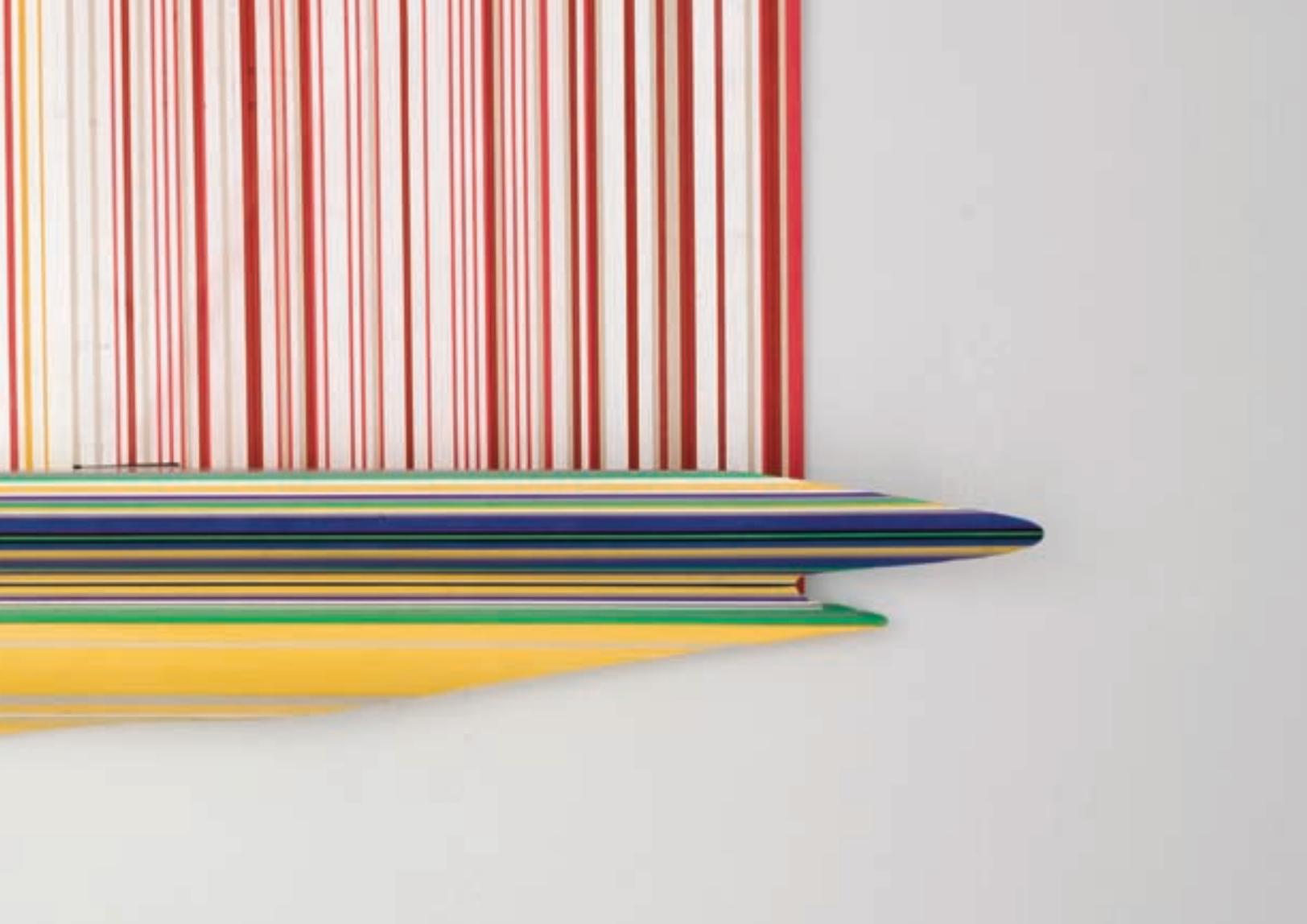


Trace Route

laminated polyvinyl chloride plastic, 31" x 67" x 8.5", 2009







FIRED

A View of Ceramics

April 15 - May 13, 2011

Brian Benfer

David Bogus

Jim Bowling

Angelique Brickner

Rachel Dawson

Constantina Dendramis

Scott Dooley

Leanne Ellis

Tiffany Geiger

Roger Lee

John Oliver Lewis

Andrew Molleur

Lindsay Oesterritter

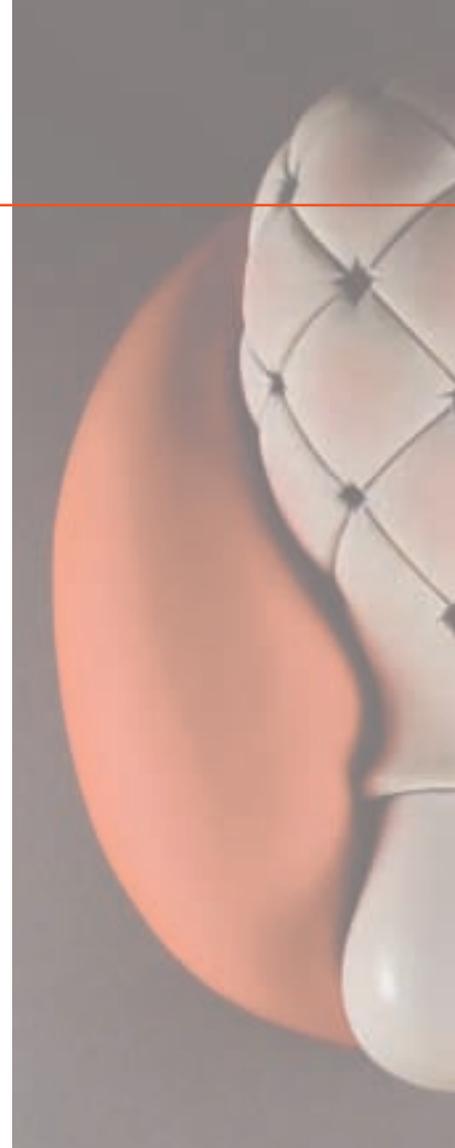
Hunter Stamps

Brenda Tarbell

Christopher Weigold

Stephen Wolochowicz

Curated by Jason Franz





For millennia people have made things out of burnt earth. From bowls and jars essential for preserving foods to ensure survival, to written documents and official seals, to talismans of devotion for various deities and other ritualistic purposes. Ancient kilns were one of humanity's earliest forms of factory based mass production. Today the role of fired earth persists in both old and new ways.

FIREd invited artists to submit works that in some way represent the use of the medium of ceramics. There was no other thematic restriction, and our jury fully expected to consider a range of types of work, from the very traditional to highly unexpected 'contemporary' interpretations of the medium. Manifest's goal was to assemble a diverse array of works for an exhibit spanning our Drawing Room and Parallel Space galleries that could be unified by its exploration of the medium, but intriguing and insightful due to the wide variety of approaches taken by artists working in ceramics today. As a result, the collection of works selected offer a delightful experience, and reveals how artists employ, often quite playfully, fired earth to the ends of self-expression.

For this exhibit 157 artists submitted 372 works for consideration. Twenty-one works by these 17 artists from California, Connecticut, Indiana, Kentucky, Ohio, South Carolina, Texas, and Washington were selected for presentation in the gallery and this catalog.

Brian Benfer
Gig Harbor, Washington

Untitled (IC-77)
industrial porcelain with gold leaf, 17" x 23" x 7", 2009



David Bogus
Laredo, Texas

The Optimist Luggage 1
white earthenware, 19" x 17" x 8", 2011





Jim Bowling
Columbus, Ohio

Degrees of Separation
clay, 23" x 30" x 13", 2009



A Challenge to Perception

raku clay with multifired underglazes and wax in Lucite box
18" x 18" x 18", 2011



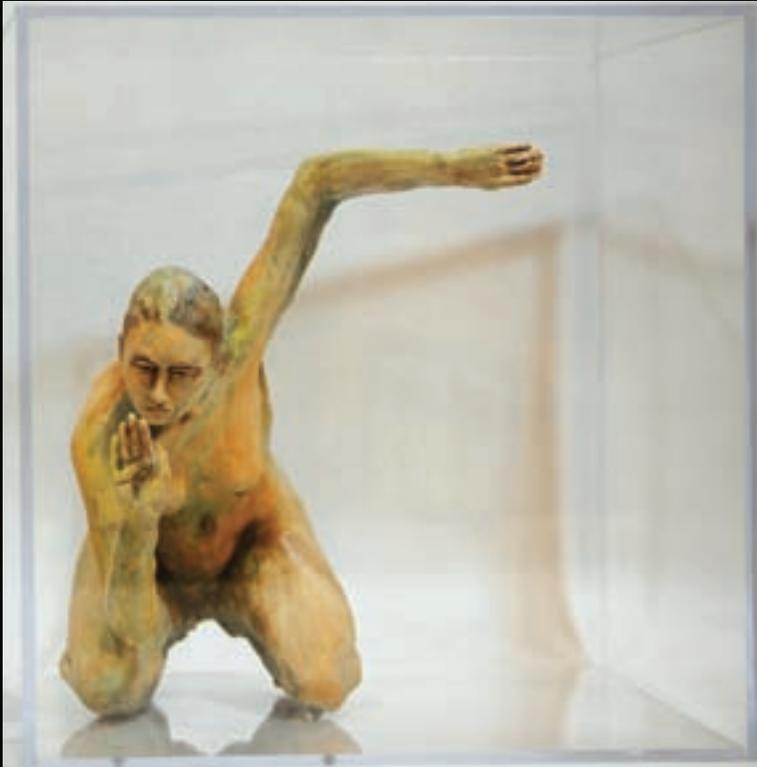
Examining the Constrictor

raku clay with multifired underglazes in Lucite box
18" x 13" x 13", 2011



Angelique Brickner
Greenville, South Carolina

Assay of the Confines
raku clay with multifired underglazes in
Lucite box, 12" x 12" x 12", 2011





Rachel Dawson
Oakland, California

Psychics Reading Sculpture
paper dipped in porcelain slip & kiln fired,
size varies with installation, 2011





Constantina Dendramis
Cincinnati, Ohio

Embellishing Nature, Baroque
porcelain & MDF, 33" x 22" x 22", 2010



Scott Dooley
Springfield, Ohio

Industrial Amphorae
handbuilt porcelain, 16" x 15" x 7", 2009



Leanne Ellis
Bloomington, Indiana

Nurture #3
clay, 7" x 14" x 4", 2011





Tiffany Geiger
Indianapolis, Indiana

Sweetie
earthenware, 8" x 7.5" x 8", 2010



Roger Lee
Los Angeles, California

Untitled
ceramics & nylon cushion, 18" x 16" x 8", 2011



John Oliver Lewis
San Diego, California

Arches and Gardens
ceramic & acrylic, 9" x 15" x 3", 2008



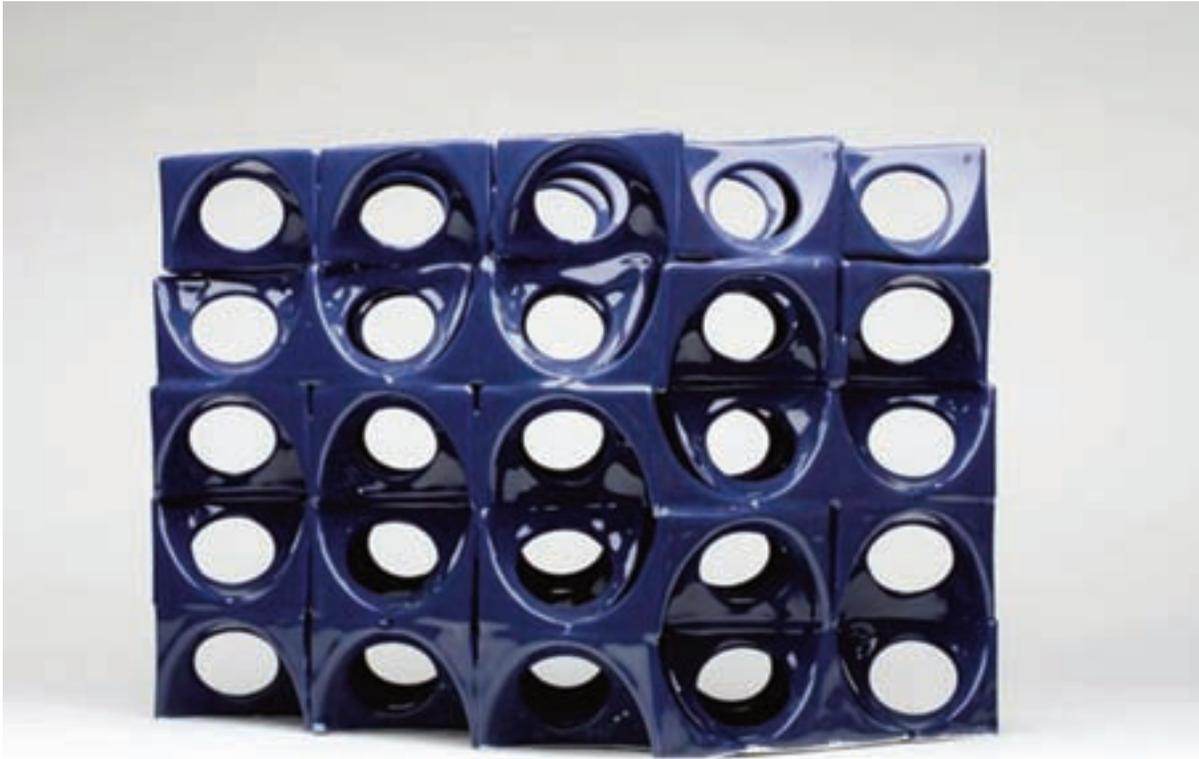
John Oliver Lewis
San Diego, California

Bad Bad Tower
ceramic & acrylic, 12" x 5" x 3", 2008



Andrew Molleur
Coventry, Connecticut

M-02
low fire slip & glaze, 20" x 24" x 14", 2011



Lindsay Oesterritter
Bowling Green, Kentucky

Stacking Boxes
iron rich stoneware, 8" x 12" x 5.5", 2009



Hunter Stamps
Lexington, Kentucky

Remains II
ceramic, encaustic, & rubber, 14" x 18" x 8"
2009



Brenda Tarbell
Cincinnati, Ohio

Shallow Basin
ceramic, 14" x 16" x 14", 2010



Christopher Weigold
Cincinnati, Ohio

Lidded Containers
stoneware, 3" x 3" x 3" each, 2011



Blue Craze Inflation
ceramic, 14" x 12" x 10", 2009



Stephen Wolochowicz
South Bend, Indiana

Orange Craze B.I.
ceramic, 17" x 10" x 9", 2010







About Manifest

Founded in 2004 by professors and students from area Universities, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the historic urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The 1000 square foot museum-quality street level gallery offers three distinct exhibition spaces, and is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. Its central location in the Woodburn Avenue district and DeSales Corner places it within an energetic, creative, and revitalizing community that includes other galleries, shops, restaurants and artists' studios.

The gallery benefits from its location within easy walking distance of a historic neighborhood populated by 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 of all kinds by student and professional artists from around the world. The Manifest Drawing Center Studio is located in nearby Madisonville.

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.

Manifest Gallery

...a neighborhood gallery for the world.

Manifest Press

...take every exhibit home.

Manifest Drawing Center

...because learning to draw is learning to see.

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MANIFEST
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