

MANIFEST

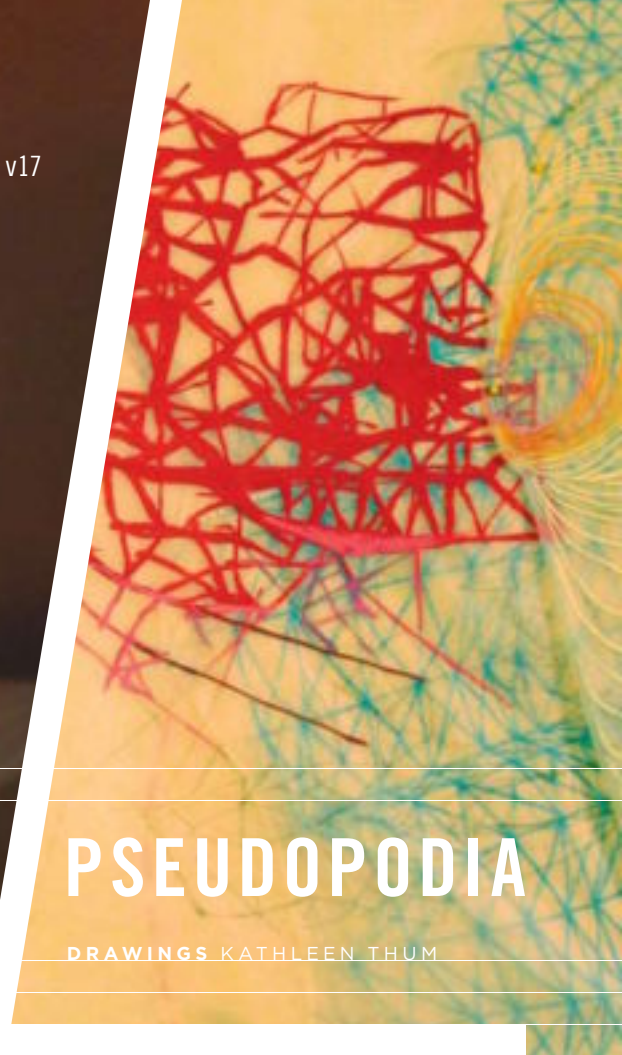
v17

PAINTINGS AND DRAWINGS EMIL ROBINSON

AWAKE

PSEUDOPODIA

DRAWINGS KATHLEEN THUM









MANIFEST

2727 woodburn avenue cincinnati, ohio 45206
513 861 3638
www.manifestgallery.org

MANIFEST VOLUME SEVENTEEN

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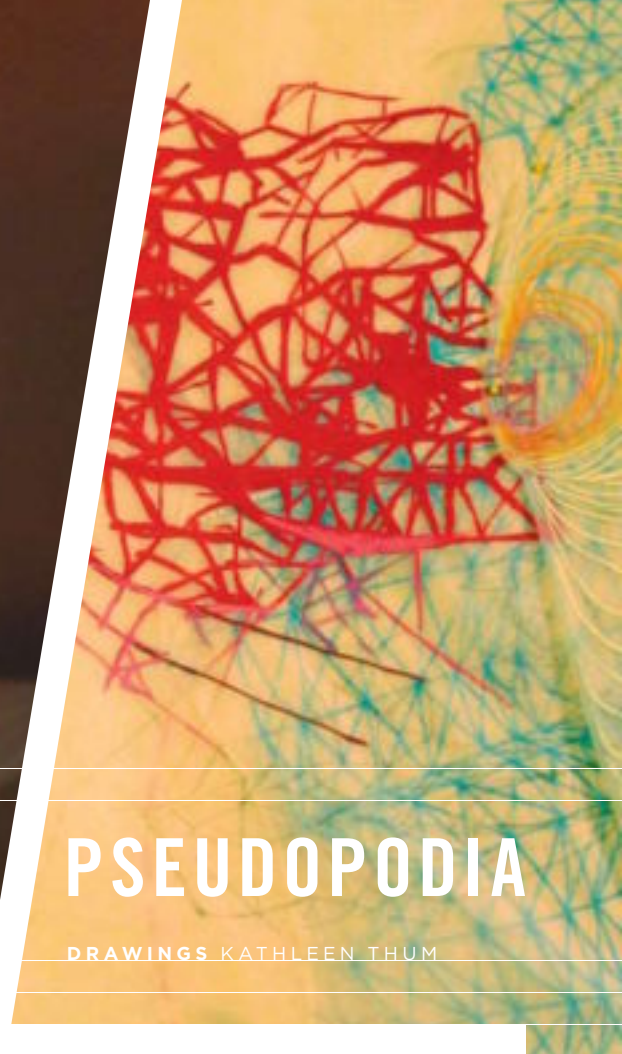
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cover details by emil robinson and kathleen thum



PAINTINGS AND DRAWINGS EMIL ROBINSON

AWAKE



PSEUDOPODIA

DRAWINGS KATHLEEN THUM

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mission statement

MANIFEST

CREATIVE RESEARCH GALLERY AND DRAWING CENTER

a 501(c)(3) not-for-profit corporation

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.

JASON FRANZ

curatorial statement



Manifest Gallery is proud to present two solo exhibits by two young professional artists early in their careers. The combination of Kathleen Thum's large assembled abstract drawings (in the main gallery) and Emil Robinson's more traditional Hopper-like views of individuals and architectural spaces (in the drawing room) offer the broadest possible experience of the concept of vitality to the gallery audience.

While Thum's sprawling and multi-layered abstracts expand across the gallery wall embody the notion of living internal systems, Robinson's images serve as beautifully conceived representations of the external and often cold surfaces and environments of the same living systems.

Together the exhibits provide for interesting comparisons between two approaches to surprisingly related subjects, and continue the Manifest Drawing Center mission to promote, feature, and explore drawing as a rich and culturally significant art form.





ARTIST STATEMENT

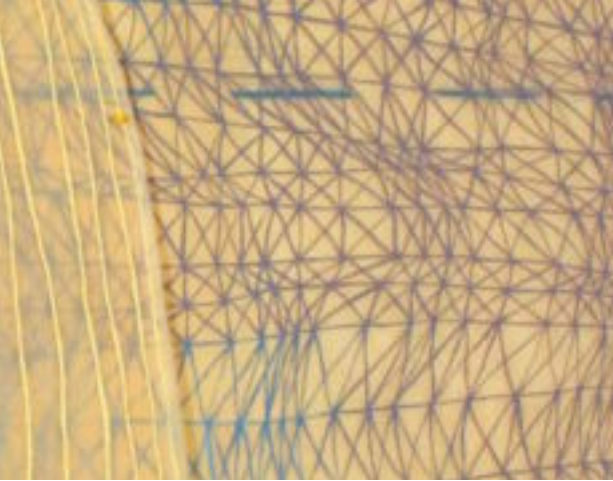
I think of my drawings as internal landscapes of our bodies; cells, veins, skin, nerves. These landscapes are systems that our lives depend upon. They circulate blood, compress or expand to breathe, filter or cover to protect and carry signals or messages. They are all interrelated and interdependent. I use these systems to construct various structures in my drawings. Like our internal systems, the structures are linear, flowing, clustered, dense, and intertwined.

In the work, I draw a matrix of lines to represent our skins. The matrix becomes a transparent membrane that is flexible. It morphs and changes as our skin does. It reacts to its surroundings and can be pushed or pulled to form lumps and bumps. I use groupings of white dots to make a barrier or an edge, which is soft and willing to yield, envelop and grow around other structures. Color emphasizes areas of tension, heat, and sensitivity in the drawings.

The materials and the presentation of my work are as important as the imagery. The immediacy and directness of drawing and the emotive qualities of a line echo the content of the work. By presenting the layered drawings pinned directly to the wall the viewer has a more intimate experience with the work. My hope is that the viewer will make an emotive, physical connection to the impermanent, ethereal nature of the pieces.

PSEUDOPODIA

DRAWINGS KATHLEEN THUM



BIOGRAPHY

Kathleen Thum was born in Westfield, New Jersey in 1969. She spent a year studying at the Fashion Institute of Technology in NYC and then transferred to Maryland Institute College of Art in Baltimore Maryland where she received her BFA in 1992. She went on to receive her MFA from Bowling Green State University in 2000. Her focus of study in undergraduate and graduate work was drawing and printmaking.

Since 2000 Kathleen has exhibited in numerous group exhibitions such as “Intimacy, Memory and Imagination” at Antioch College in Yellow Springs, Ohio and “Cabin Fever” at Artsite in Wellsville, New York. She has worked with various artists on collaborative projects and exhibitions the most recent being a collaborative video installation with her husband at the Loupe Gallery in Prattsburgh, New York. Kathleen has also participated as an artist in residence at the Women’s Studio Workshop in Rosendale, New York, Vermont Studio Center in Johnson, Vermont and Saltonstall Foundation in Ithaca, New York.

Kathleen is currently teaching drawing as a Visiting Assistant Professor at Skidmore College and previously taught Freshman Foundations in the School of Art and Design at the New York State College of Ceramics, Alfred University. She lives in Ballston Spa, New York with her husband, Evangelos, son Maximos, and Newton, her three-legged cat.



DETAIL OF

NODES

gouache and graphite
on layers of tracing paper

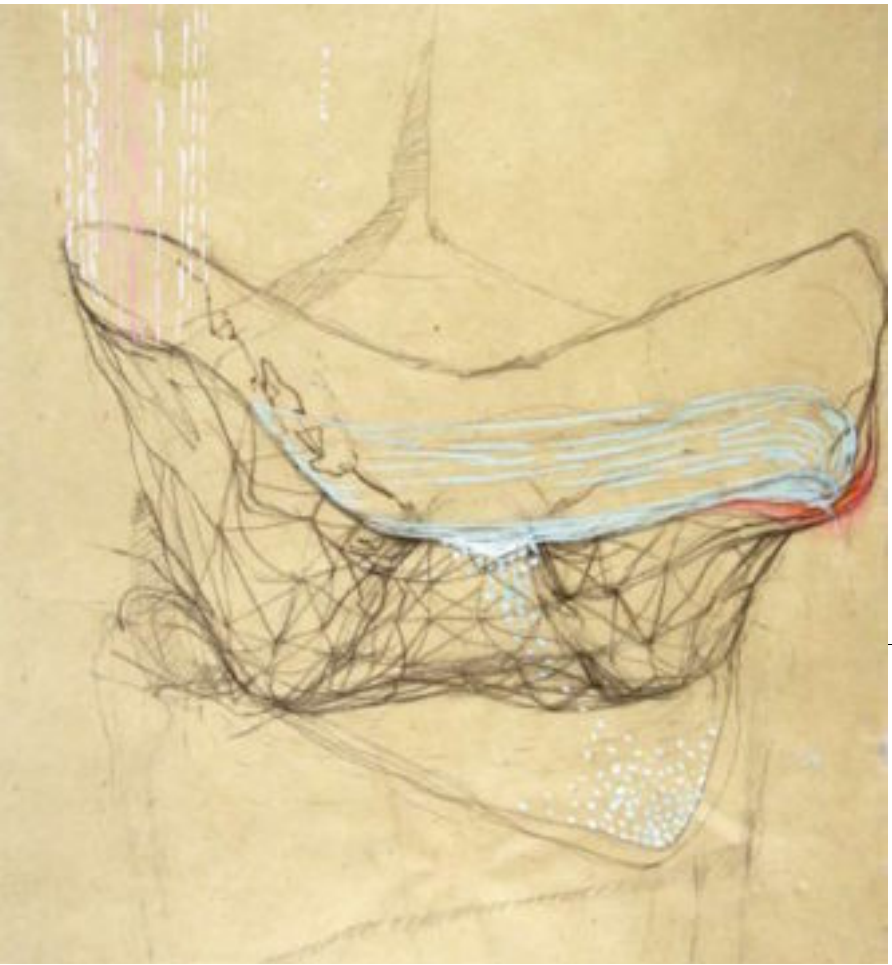


INSTALLATION VIEW OF

NODES

2004–2005

gouache and graphite
on layers of tracing paper
240" x 24"

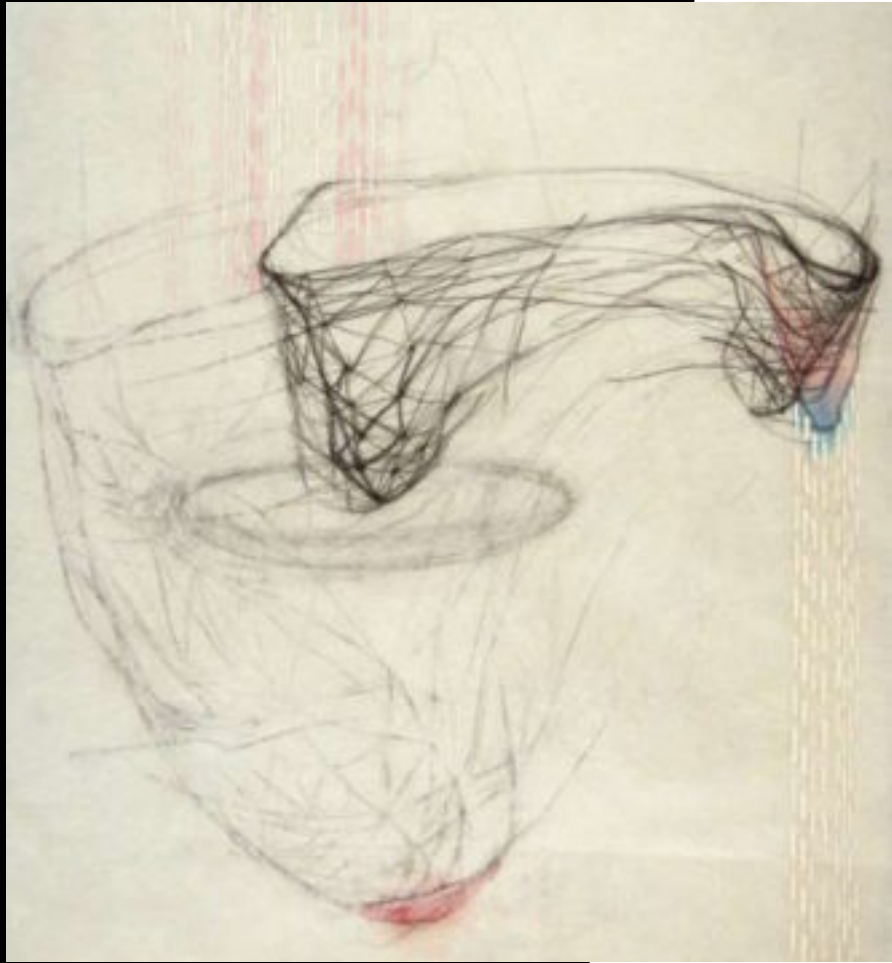


UNTITLED

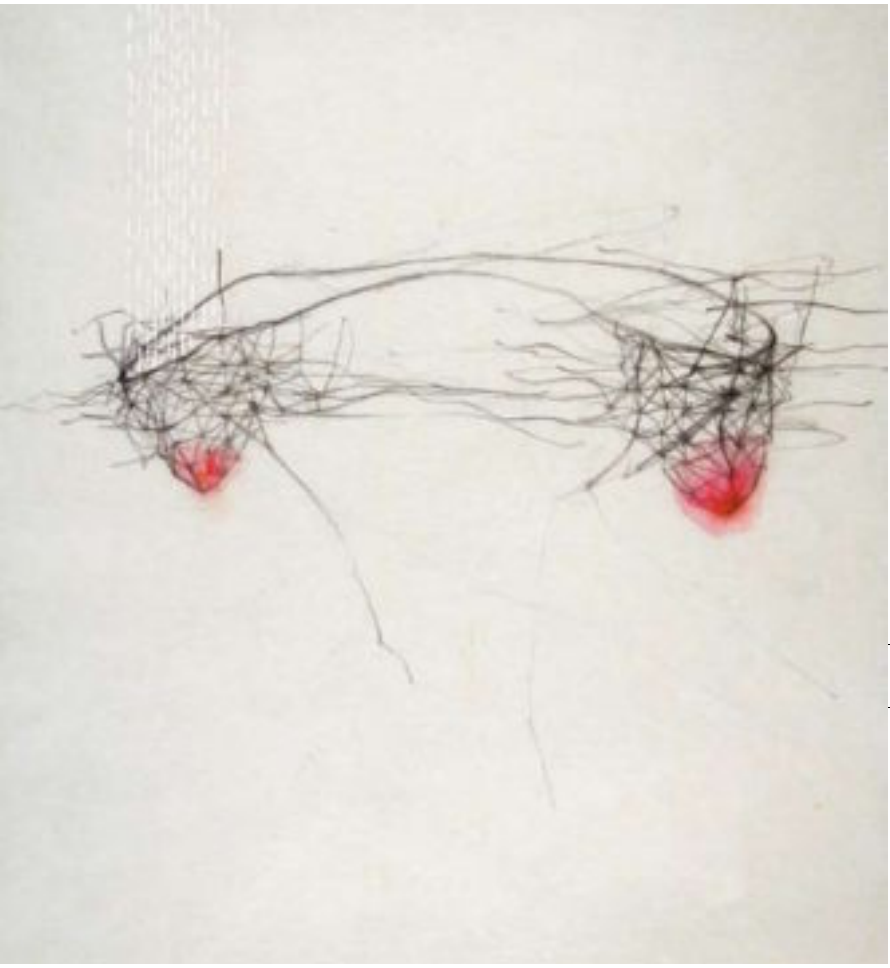
FROM THE SYSTEM
SERIES DRAWINGS

2006

gouache and graphite on paper
10" x 12"



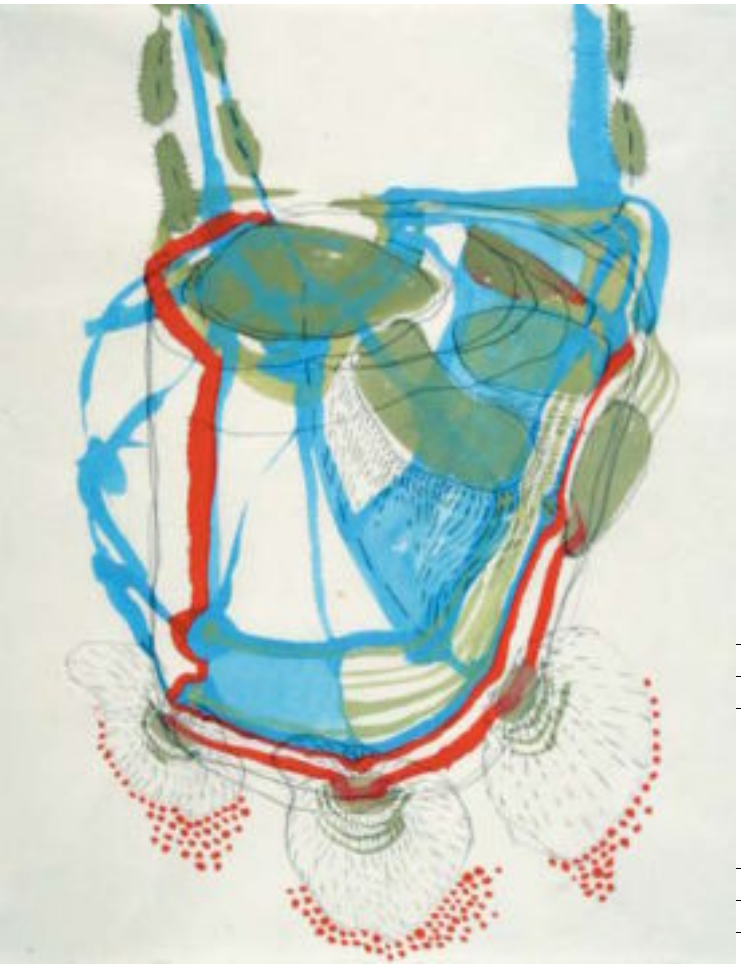
UNTITLED
FROM THE SYSTEM
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10" x 12"



UNTITLED

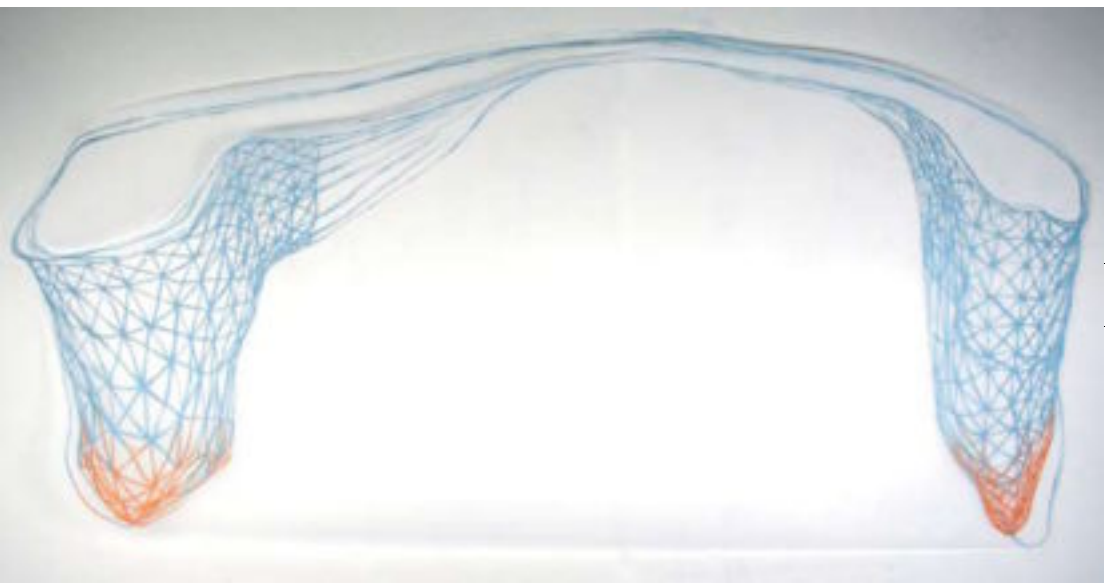
FROM THE SYSTEM
SERIES DRAWINGS

2006

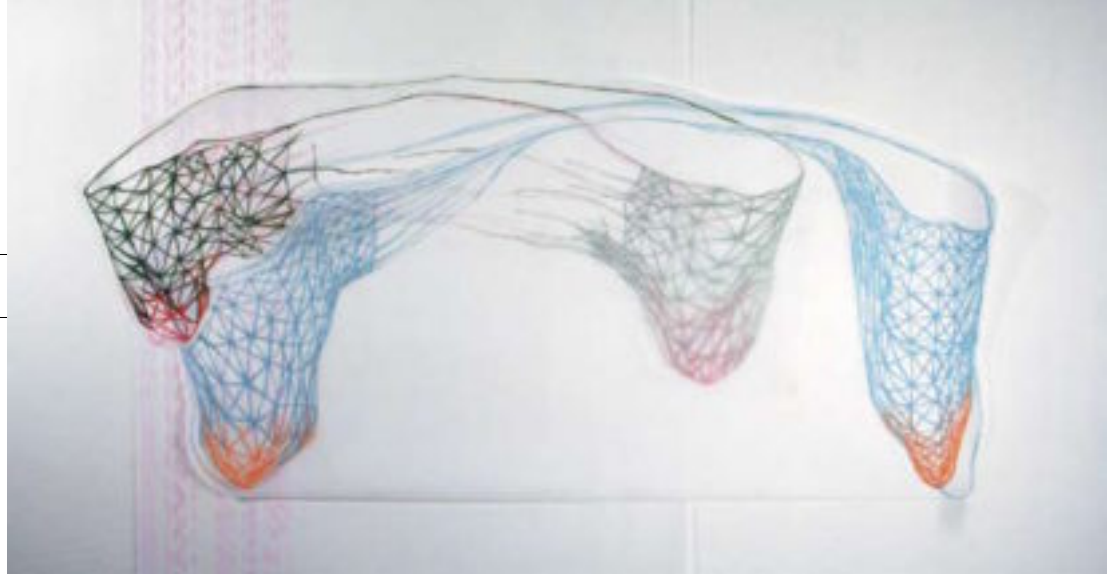
gouache and graphite on paper
10" x 12"



ELEMENTS 4
acrylic and graphite
on frosted mylar
55" x 30"



ELEMENTS 6
acrylic and graphite
on frosted mylar
55" x 30"



KNOBS AND KNOTS

2007

acrylic and graphite
on layers of frosted mylar
72" x 84"



ARTIST STATEMENT

AWAKE

PAINTINGS AND DRAWINGS

EMIL ROBINSON

Painting has limited use as practical communication. However, it is painting's lack of verbal clarity and generally crude materials that make it so charming to me.

My interest is in the depiction of a recognizable situation that has implications that go beyond the likeness of an existing physical form. People may recognize the thing being depicted, and find insight as a result of the unique world in the painting. The viewer's imagination is essential to bringing the work to life.



BIOGRAPHY

Emil Robinson received a BA from Centre College in Danville, Kentucky in 2003 and an MFA from the University of Cincinnati college of DAAP in 2006. Though just starting his professional career Robinson has already participated in numerous exhibits. Recently his work has been included in exhibits at The Carnegie Visual Arts Center in Covington, Kentucky; Associated Artists Gallery in Winston Salem, North Carolina; The Columbus Museum of Art; and Tatistcheff Gallery in New York City. Although serious about his studio work, Emil is also devoted to teaching painting and drawing. His greatest support and influence has come from his family and from Sheldon Tapley, professor of painting at Centre College.

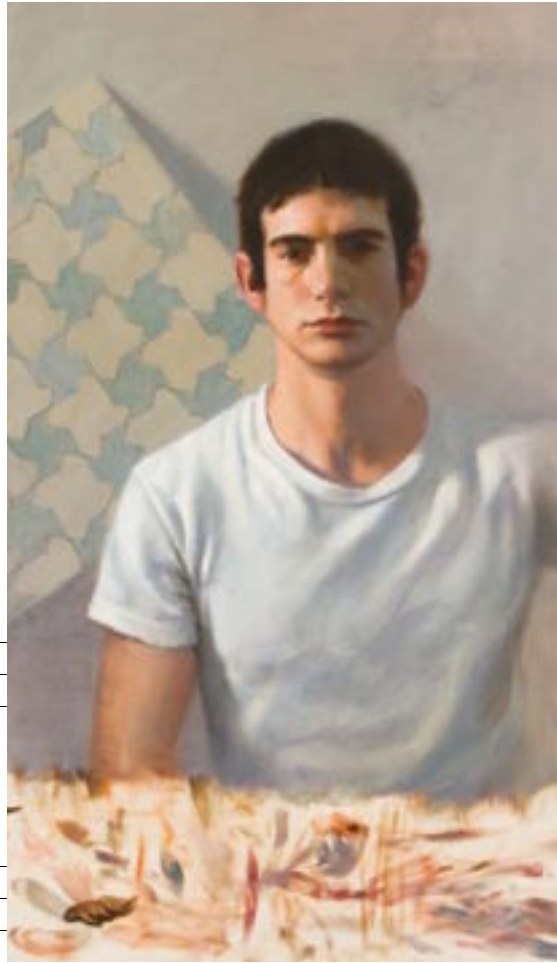


FIVE A.M.

2006

oil on panel

24" x 30"



SELF PORTRAIT WITH DECORATIVE REMINDER

2006

oil on panel

36" x 23"



ESTUARY

2006

oil on panel

26" x 25"



CAI'S INTERIOR

2006

oil on panel

20" x 40"



STEVIE

2006

charcoal and pastel on paper
18" x 24"

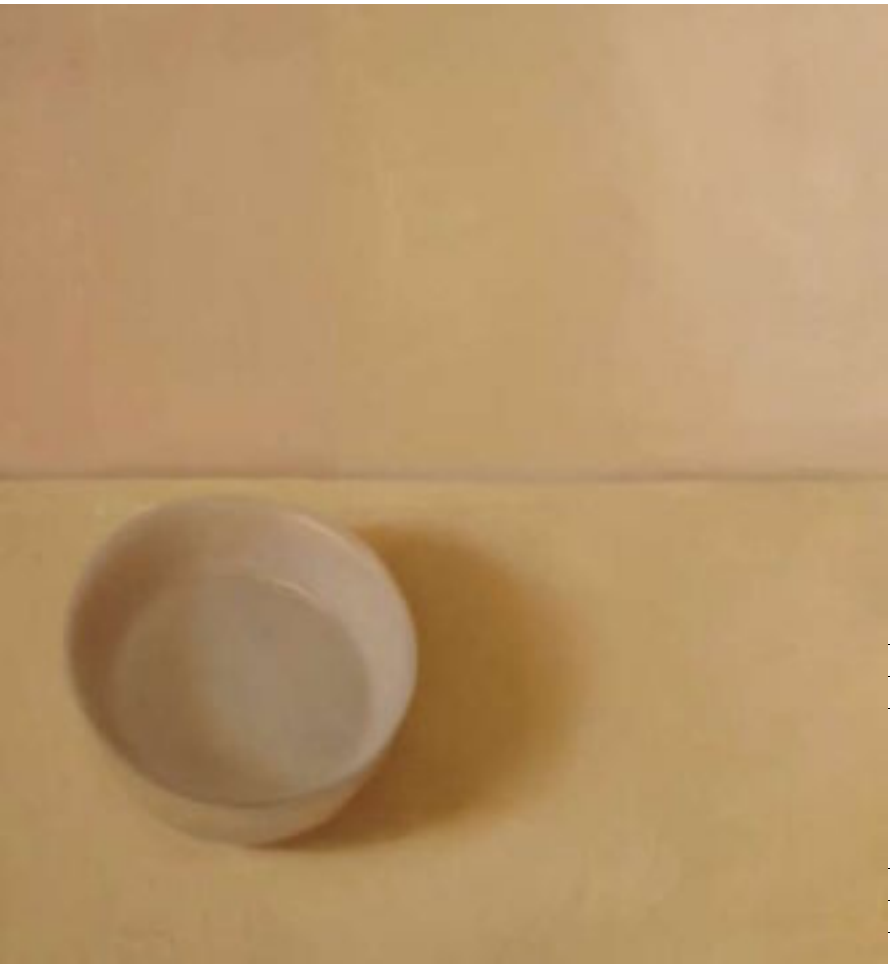


DAN'S NAP

2006

oil on panel

36" x 40"



WATER BOWL

2006

oil on panel

18" x 16"



MELODY
2006
charcoal on paper
22" x 21"





SUPPORT PROVIDED BY





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