

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

MANIFEST



Terrestrial Domains

Figures in Gray

vol. 1

MANIFEST

volume 1

MANIFEST vol. 1

Copyright © 2005. Manifest Press. All rights reserved.

No part of this publication may be reproduced in any way without written permission from the publisher. All rights in each work of art reproduced herein are retained by the artist.

Manifest Creative Research Gallery and Drawing Center

2727 Woodburn Avenue, P.O. Box 6218, Cincinnati, OH 45206, (513) 861-3638.

First Printing - March 2005

Edition of 50

Cover: Kevin Munte, *Winter Study*; Tamie Beldue, *Solitude*; Jessica Bechtel, *Rearing*

Printed by PrintPelican, Riviera Beach, Florida

Printing funded by a grant from:



Terrestrial Domains brings together professional artists from New York City, Cleveland, Chicago, Greater Cincinnati, and Lawrence Kansas. The artists all share a common history of work and/or study in Cincinnati at some point in their careers. Jessica Bechtel, Cole Carothers, Ivan Fortushniak, Anna Kipervaser, Sol Kjøk, Kevin Munte, and Steve Ziebarth present paintings or drawings featuring landscape or figurative imagery.

Terrestrial Domains explores corporeality as it relates to the notion of identity (the human body) and space (landscape). Through the works selected the exhibit presents a continuum of scenarios for identifying ways of thinking about place relative to self, and challenges the viewer to expand their idea of just what it means to be *in* the world.

Selections from:

TERRESTRIAL DOMAINS

"The land shapes the body, the body shapes the land, and the two are indistinguishable."

and

FIGURES IN GRAY

Drawings by ~~Tamie~~ Beldue

January 7 – February 11, 2005

Curated by Jason Franz

Jessica Bechtel



"I'm not sure if it is possible to articulate those ineffable things that an artist puts into their works. I can only say what my desires are for the art. One hope is to create thoughtful art that gives dignity to my subjects. There are so many stories and I enjoy capturing pieces of these stories, especially those that people tend to overlook. The individuals in my works are people that I know: friends, family, coworkers, persons that are a part of my life. The dynamic of our relationships becomes part of the painting. By dealing with subjects that are so close to me, I am able to keep the art from being too introspective. My subjects help to keep me honest about the paintings and about myself. I am reminded that we can always try harder; we always have room to grow."



Uprooted, oil on panel, 36" x 48", 2005

Cole Carothers



"Working alone in my studio has a particular emphasis that seems familiar, limitless, and true. I do admire artists whose work includes the figure especially when it has the feeling of a sublime psychological connection along the lines of Lucian Freud or Gregory Gillespie. Given my circumstance, I feel it works well enough to paint as a viewer and allow the working process to provide a dialogue for decisions, revision, or ambiguity...whatever."



White Stripes, oil on panel, 22" x 21", 2004

Ivan Fortushniak



"Day to day life can be claustrophobic. Therefore, I paint images of the landscape to escape into an arena of somberness and depth. Part of the reason why I feel a need to make art is to comprehend my environment in order to better understand myself. The landscape recalls memories from my past, as most of my works are Midwestern. To some degree there has been a cynical and romantic experience of our modern day landscape. As a result, there is a social political need to comprehend our participation in the transformation of our environment."



Thunderhead on Mills, oil on canvas, 37" x 29", 2002

Anna Kipervaser



"Using what is natural and in our surroundings, especially using ourselves and each other as subject matter and raw material, is the most successful way of learning. Yet delving into a subject matter for extended periods of time shows a level of discipline and dedication to the thing itself, not merely to art making. Hence, if one dedicates himself to making work involving the human form, I find that the understanding that occurs while working with the human form and condition, can simply elevate the spirit like nothing else in the world.



Twisted, oil on panel, 15" x 15", 2002

Sol Kjøk



"I used to think that monastic seclusion at a safe distance from my body was the way to knowledge. Now I am convinced that human beings are clothed in flesh for a reason: The path to the essence of things is through the skin. And so, the figurative idiom seems a natural choice for my work."

"My art is a story about love and about being present in one's body; a comment on the paradoxical co-presence of the supposed opposites of spirituality and carnality. In the time-consuming, concentrated drawing process, I see some kinship with the solitary, meticulous work of monks. But preceding this meditative, mindful and measured task at the drawing table is the raw, physical labor of enacting all the female poses in my images. In order to tell my tales in images, I must first feel them in my bones. This awareness of being simultaneously a sensory and a spiritual being is what I hope resonates in my work."



Swirling 35, graphite and colored pencil on paper, 12" x 14", 2003

Kevin Muenta



"As a landscape painter I am interested in creating environments in my paintings that reaffirm a sense of place for the viewer. I feel my role as an artist is to experience places in a more in-depth manner and communicate those experiences to the viewer. I believe in being swept up in the moment, consciously paying attention to the noises, smells, and changes in light and temperature of a place."

"Currently, my work focuses on the more elemental side of nature. I search for moments when the landscape is in a state of flux or transformation, and then paint from life and from photographs to express these moments poetically. My paintings convey nature at very unique or unusual moments, thus capturing the spirit of a place."



Winter Study, oil on paper, 8" x 10", 2003

Steve Ziebarth



"I choose the figure over other subjects because it is probably the most universally expressive and evocative form. It is also challenging to me. I am especially attracted to the way the corporeal qualities of paint are capable of mimicking the landscape of the body. There is an inherent beauty in every bodily form: the undulations of limb and vein, the subtle shifts of hue, the variety of nuances in expression, the creases and folds of the flesh; all of these ingredients combine to reveal more than just a physical object. It is the container by which we all travel through time and space, and the resultant psycho-spiritual echoes cause it to resonate on a deep level for us as viewers."



Shift, oil on canvas, 72" x 48", 2004

Figures in Gray is an exhibit of drawings by Tamie Beldue. A resident of Columbus, Ohio, Beldue is an instructor at Columbus College of Art and Design as well as an MFA candidate at the University of Cincinnati. Her intricate and highly rendered watercolor and graphite drawings depict quiet scenes of isolated women in a natural state of nudity. Calm, introspective, intimate, these works whisper subtle meaning and a sense that the air itself is alive around the subjects.

FIGURES IN GRAY

Drawings by ~~Tamie~~ Beldue

Drawing Room

January 7 – February 11, 2005

Tamie Beldue



"In using the female form, my intentions are to create a work that will show the human figure in its innocence, its vulnerability and its beauty. I challenge myself to create this in a risky, photorealistic way because I want to look at my work and see a reflection of my own possible innocence, vulnerability and beauty. Perhaps others can view my work and see it, not only as a portrait of someone, but also as a self-portrait to be able to discover more about themselves."

"For years, I have translated my ideas about the generalized vulnerabilities of women into my work by using the female form. I posed my models in certain ways, trying to explain my ideas through their posture. Currently I am working to capture a subconscious sense of emotion, a psychological state that comes naturally with body language. Trying to convey these types of unconscious responses in my work challenges me, but also to see and recognize them when they occur."



Maia's Pose, graphite/watercolor on paper, 11" x 17", 2003

The Mission of
Manifest Creative Research Gallery
and Drawing Center

A Not-For-Profit Corporation

Founded in May of 2001, the Manifest Creative Research Gallery and Drawing Center is located in East Walnut Hills in Cincinnati, Ohio, occupying the formerly vacant storefront property of 2727 Woodburn Ave. minutes away from downtown Cincinnati, School for the Creative and Performing Arts, Northern Kentucky University, Art Academy of Cincinnati, University of Cincinnati, and Xavier University.

Mission Statement:

Manifest's goal as a non-profit organization is to serve as a venue for the display and experience of insightful, thought provoking art and design, as well as to function as a hub for creative research and innovation at all levels of artistic endeavor. Manifest's location in the urban neighborhood of East Walnut Hills was chosen to take advantage of the community's own long range plan (06 Vision 2010) to guide the revitalization of the area, in part, by incorporating the arts. Manifest is committed to high academic standards and seeks to engage the community at that level.

Board of Directors:

Jason Franz, Assistant Professor of Painting and Drawing, Xavier University
Elizabeth Kauffman, President Society of Visual Arts, Xavier University
Brigid O'Kane, Associate Professor of Design, University of Cincinnati

Associate Directors:

Christy Carr, Designer, Assistant Professor, Art Academy of Cincinnati
Robert Spahr, Visual Artist, Instructor of New Media, SUNY Purchase, New York City

Interns:

Robert Anderson • Ai-ling Chang • Tirzah DeCaria • Sarah Plummer • Trevor Ponder

Vision:

Manifest's formation was, in part, a reaction to conclusive studies in major cities across the nation that have clearly established that the arts play a catalytic role in the revitalization process of depressed communities. Our location, occupying a formerly vacant storefront, on Woodburn Avenue in East Walnut Hills (an urban neighborhood of Cincinnati, Ohio) is ideally suited to contribute to the ongoing revitalization of that area, both as a viable business district and a culturally rich, diverse, and desirable place to visit or dwell. Our vision is of a creative space where the visual art and design fields can mingle, and where new creative processes, concepts, and questions can be brought forward for consideration. We believe this represents an important aspect of a healthy community. The Walnut Hills/East Walnut Hills collaborative vision statement (06 Vision 2010), wherein the arts are named as desirable contributors to future growth and quality of life, clearly echoes our vision.

Manifest is not an art retailer representing artists or dealing art to consumers. However, sales are encouraged with proceeds benefiting the artists, the operation of the gallery, and the community. Our primary mission is didactic in nature, engaging the viewing public with new, insightful, and challenging creative works and supporting the positive growth of the visual arts in the region.

Manifest's programming, in addition to exposing the community to high quality works of art by regional and national artists, includes exhibits designed for or including students of elementary, secondary, and college art programs in the immediate area. For educational purposes Manifest serves as a resource for high school art teachers and students, offering a chance to interact with a down-to-earth yet professional arts organization in their school's neighborhood, thereby encouraging the consideration of a career in the visual arts as a viable option, and helping to mentor children towards preparedness for college art study. Manifest works to raise funds to establish scholarships for art and design study for both high school seniors as well as undergraduates in college programs in the greater Cincinnati area.

Manifest seeks to involve college level students of art and design, offering opportunities for collaborative exhibits, internships, and experimental displays. Furthermore, we believe that students of art and design at the many regional institutions will benefit from more interaction with each other so Manifest strives to provide incentive for such cross-cultural academic mingling, which will inevitably result in a stronger creative community for the city of Cincinnati.

Drawing is a key skill underlying every visual art field. To learn to draw is to learn to see, and the way we make things look is directly related to how we see. For these reasons drawing is inseparable from our vision. Aesthetic quality affects one's state of mind, therefore an ongoing goal of Manifest is to be a "Drawing Center" whereby that fundamental discipline is promoted, featured, and explored.

Manifest's board of directors consists of three permanent members representing a wide range of experiences in the visual arts and design fields. In addition, Manifest maintains at least two associate director seats that are filled on a rotating annual basis by experts in diverse creative fields of visual art and design. The associate director seats allow for long distance collaboration on a national or international level and supply creative input from fresh points of view.

www.manifestgallery.org

