

MANIFEST

v14

TRANQUIL DREAM

LARGE PAINTINGS COLE CAROTHERS



THE *SILENT OBJECT*

STILL LIFE PAINTINGS AND DRAWINGS

BENJAMIN J SHAMBACK





TRANQUIL DREAM

THE
SILENT OBJECT



MANIFEST

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MANIFEST VOLUME FOURTEEN

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mission statement

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.

Manifest Gallery serves as a venue for the display and experience of insightful, thought provoking art and design, and functions as a hub for creative research and innovation at all levels of artistic endeavor.

Manifest Drawing Center promotes, features, and explores drawing as a rich and culturally significant art form through the pursuit of scholarly activities.

Manifest Press documents the organization's activities through well-designed publications and investigates and implements methods for making works of art and design in limited but accessible editions for public availability in collaboration with professionals and students.






JASON FRANZ

When considering Manifest's exhibit history and our near-term plans for the gallery's third season I arrived at the notion that our first pair of exhibits for season three would do two things. They would highlight excellence and accomplishment from both local and distant geographical regions, and they would explore a theme we had not yet touched upon in our galleries.

My thought was that by bringing the work of Benjamin Shamback and Cole Carothers together in these two shows we would further our goal for Manifest to be a bridge between people, places, and art. Furthermore, I found the career stages of these two artists, and their considerable education, experience, and accomplishments, to be another compelling reason for pairing them—they both serve as excellent examples for aspiring young artists.

curatorial statement

For the second goal, the theme of still life was clearly something we had not yet dealt with at Manifest. Still life is a tricky genre because it carries a lot of baggage. The term might bring to mind images of overly nostalgic paintings made for sale in furniture stores. Or, because still life subject matter is omnipresent and therefore a convenient tool of study, it might remind one of less than good early student work. Because of this it also suffers the stigma of being considered highly traditional. And people often make the mistake of assuming that works of realism, of still life, are by their very nature completely lacking any conceptual merit. But this is exactly why the theme is perfect for exploration at Manifest—because these artists take that risk, flirt with such classification, and yet deliver a powerful and fully contemporary artistic experience. The works of Cole Carothers and Benjamin Shamback are subtle, skillful, and thoughtful. And they are brimming with a palpable life-sense that makes sharing them with the public a perfect way to launch Manifest's third season.



TRANQUIL DREAM

LARGE PAINTINGS COLE CAROTHERS

BIOGRAPHY

Cole Carothers was born in Cincinnati, Ohio in 1949. He received a BA from Colorado College 1971. Prior to his MFA from American University, 1978, he lived for one year at Cezanne's Chateau in Aix-en-Provence, France, expressly for the purpose of study and painting. Carothers also spent one summer session at the Fine Arts Work Center in Provincetown, Massachusetts where he studied with Gregory Gillespie.

From 1978-81 he served on the faculty of St. Andrew's School located in Middletown, Delaware as an instructor in art, art history, and theater design. In 1981, he returned to Cincinnati with his wife, Mary, and two daughters. Here, he taught for two years as an Adjunct Instructor in Painting at the Art Academy of Cincinnati followed by seven years as an Adjunct Associate Professor of Design at the College of DAAP, University of Cincinnati. He also served for six years as the Program Director for the Baker Hunt Arts and Cultural Center.



Carothers has shown his work nationally in New York, Boston, Chicago, Atlanta and extensively throughout the Midwest. He is the recipient of numerous grants, fellowships and awards including an NEA Arts Midwest Fellowship, two Ohio Arts Council Grants, twice a Summerfair Artists Grant and a Rome Prize Finalist.

His work appears in many important private and corporate collections and is also included in the permanent collections of the Cincinnati Art Museum, the University of Kentucky Art Museum, Lakeland College, and the University of Cincinnati's George Elliston Reading Room. Numerous articles and criticism have covered his paintings and exhibitions. He will be featured in the November 2006 issue of *Artist's Magazine*.

Currently Carothers resides in Milford, Ohio with his wife and three daughters and commutes daily to his studio in Covington, Kentucky.



BIG
2006
oil on wood
53" x 48"

"Immensity is the movement of the unmoving man...as long as we are motionless we are somewhere else, we are dreaming in an immense world. Immensity is the movement of the unmoving man...one of the dynamic characters of the tranquil dream." gaston bachelard

COLE CAROTHERS
september 2006

The narrative in my paintings is my studio: the dialectic between the interior and ordinary objects found there and exterior space beyond its walls. The interior, its furniture, painting tools and sundry vessels may be viewed literally, but they also assume transformative properties that are symbolic and metaphysical. The studio is a sanctuary or ritualistic setting that is quiet, intimate, transitory, and sometimes dissonant. The mundane objects are celebrated for their simplicity, utility, and pure form. Windows, landscape and natural light offer vistas from this contained setting to space that is immense, harmonious and sublime.

My narratives are achieved by an insistence on the maintenance of high standards with materials that are the alchemist's tools for transformation of ordinary objects into metaphor. I use rigid panels for their strength and flexibility. I prepare them with hide glue and whiting for a smooth and absorbent surface on which to paint. The panels can be cut, joined and glued to any size and at any stage in the development of an idea. Paint is applied with brushes, scrapers and rollers or by any means that seems appropriate or necessary. I use oil paints with mediums for glazing and thickness. My surfaces are a mixture of opaque and translucent passages that reveal an ongoing process of thought and revision. I propose epiphany and transformation for the viewer.

In the past, I painted similar subjects, but often they were imagined rather than actual. Now, I am more drawn to subjects painted from life because the experience is more subtle, rich and truthful. I wish to be more perceptive and let painting record and reveal. My goal is to create paintings that attain Bachelard's "tranquil dream." As an antidote to the pervasive materialism of our culture they may provide wonder and calm to the viewer.



ICI, KASBEC

2006

oil on wood

72" x 45"





LAST STRAW (NSA)

2006

oil on wood

35" x 78"



MY GREEN ROOM

2003

oil on wood (4 panels)

53" x 48"



LOSING MY SHIRT

2005

oil on wood

60" x 48"



LIVESTRONG

2006

oil on wood

45" x 36"





STUDIO WINDOW

2002

oil on wood (6 panels)

78" x 84"



THE

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BIOGRAPHY

Benjamin Shamback was born in 1974 in Hartford, Connecticut. He received a BA in illustration from Central Connecticut State University in 1996 and in 1999, he received an MFA in painting from Fontbonne University in St. Louis, Missouri. His first solo exhibition was held at Three Sinks Gallery in St. Louis in August of 2001. He has since held numerous solo exhibitions and has exhibitions scheduled through 2007. Shamback's work has been included in more than 70 national and regional competitions receiving awards in competitive exhibitions in Alabama, Colorado, Connecticut, Florida, Idaho, Illinois, Texas, Louisiana, New Jersey, New York, West Virginia and Missouri. He was awarded the Faber Birren Color Award in 2003, and the Gold Medal of Honor for Oil Painting from the Allied Artists of America in 2004. Realist painter Philip Pearlstein honored him with a Realism Award at the 2002 Biennial Exhibition in Newport News, Virginia. Recently, he was included in Manifest's first *National Drawing Annual*, published by Manifest Press in early 2006. Lemieux Galleries in New Orleans, Louisiana and Hidell Brooks Gallery in Charlotte, North Carolina, represent Shamback as a painter. A feature article is scheduled to be published about him in *American Artist Magazine* in November 2006. He currently lives in Mobile, Alabama with his wife Amanda, daughter Edie and dog Stella. He has been Assistant Professor of Painting and Foundations at the University of South Alabama since 2001.





PAPER AND TOOL

2006

charcoal on mylar

14" x 11"

ARTIST STATEMENT

BENJAMIN J SHAMBACK

The oil paintings in this exhibition are on copper, steel or aluminum plates. My paintings are realistic in their presentation of objects like glasses of water and conch shells, and reflect my sensibilities as a realist. Beyond realism, however, I intend for my paintings to strike a balance between their imagery and their physicality—their presence as objects. Outside of the painting's imagery, I very much think of them as abstract paintings and intend to establish their physical effect on the viewer. Part of this physicality is the use of a metal support, which isn't altogether common in contemporary art, but was common in 16th and 17th century European painting. Paintings made on metal at that time were almost exclusively liturgical paintings, icons and devotional images that were physically small but their religious imagery lent them a powerful substantive quality. I develop each painting's physical presence in a way that is unique to paintings on metal, and reflects the "precious" nature of metal's liturgical history in painting. Where imagery is concerned, I have carefully chosen objects like glass pitchers, paper and seashells for their delicate nature. This delicacy is intended to be in direct contrast with the metal support and in many passages, the painterly surfaces of the paintings. These contrasts are designed to build visual tension and focus the viewer on the painting's function as an object to be looked at as well as a window to be looked through.

The drawings in this exhibition are made with much the same intent as the paintings shown along with them. Their physical presence, realistic imagery and graphic attempts to energize the surface are intended to produce the same visual tension as their counterpart paintings, but in a way that is specific to drawing. Whether I am drawing or painting, I am in pursuit of the same ends and specifically enjoy the limitations and directness that drawing so forcefully presents to both the artist and the viewer.



GLASSES ON RED 3

2006

oil on aluminum

18" x 24"



PAPER AND SEASHELL STUDY

2005

charcoal on mylar

12" x 16"



SELF PORTRAIT

2005

oil on aluminum

10" x 8"



WINE BOTTLES ON RED

2006

oil on aluminum

18" x 24"



GLASSES AND PITCHER

2006

charcoal on mylar

14" x 11"





BOWL ON GREEN 5

2006

oil on copper

18" x 24"



PLUMS TONDO

2006

oil on steel

4.5"



SEASHELL AND LEMON TONDO
SEASHELL AND PLUMS TONDO

2006

oil on steel

4.5"



PAPER AND SEASHELL

2005

oil on copper

11" x 10"



SEASHELL WITH GLASSES ON GREEN

2006

oil on aluminum

7" x 6"





SUPPORT PROVIDED BY





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