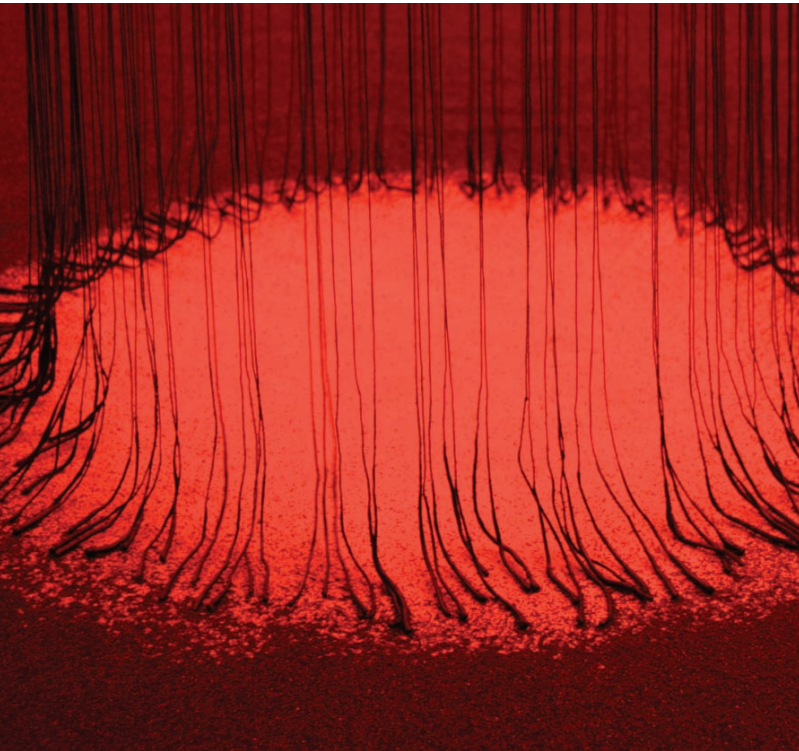


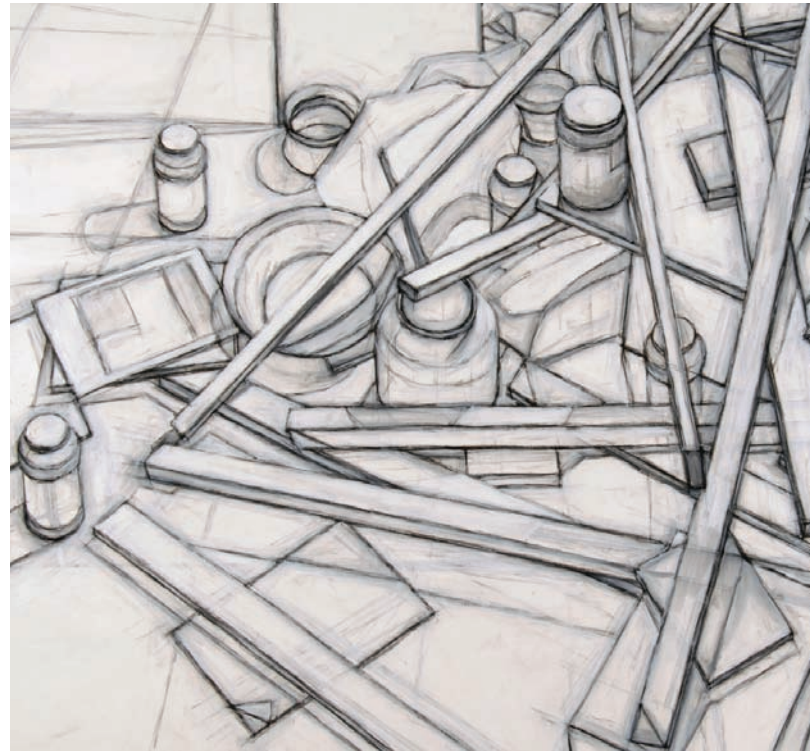
# MANIFEST

v30



## **Inquietude**

**Installation by Petra Kralickova**



## **Still Lives from My Perspective**

**Drawings by Kathy A. Moore**



# MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

volume 30

*main gallery*

## **INQUIETUDE**

*Installation by Petra Kralickova*

*drawing room*

## **STILL LIFES FROM MY PERSPECTIVE**

*Drawings by Kathy A. Moore*

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

**MANIFEST VOLUME THIRTY**

© 2008 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 reproduced herein are retained by the artist/author.

**Manifest Creative Research Gallery and Drawing Center**

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

First Printing - September 2008

Designed by Jason Franz

Printed by PrintPelican.com

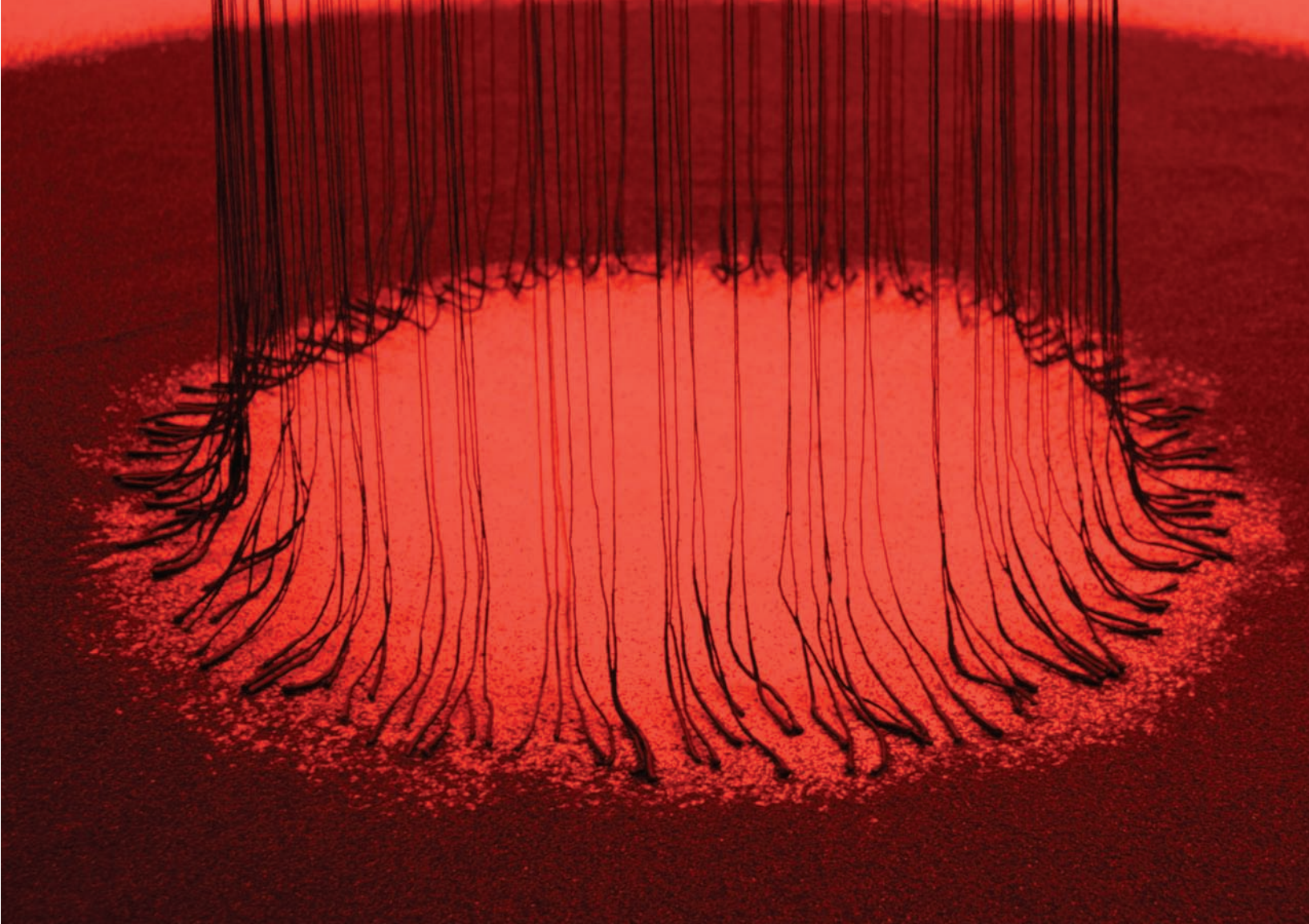
Cover images by Petra Kralickova and Kathy A. Moore

Back cover image by Petra Kralickova

Manifest is supported by funding from:



**FineArtsFund**





## **INQUIETUDE**

*Installation by Petra Kralickova*

---

September 26 - October 24, 2008

***Inquietude***, 2007

room-size installation, mixed media with red-colored filter lighting, size variable

(mixed media: fabric, filler, thread, sand, beads, scented wax, nylon)

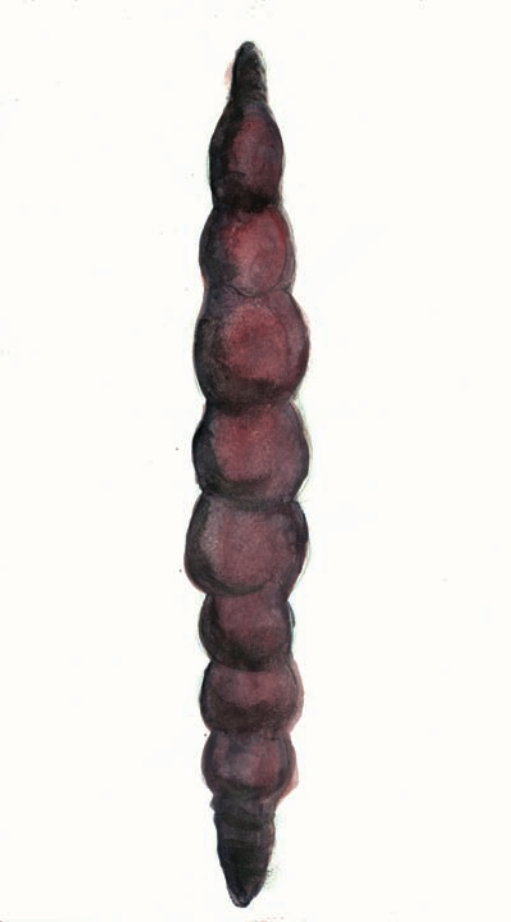
Images shown here are from a previous installation of *Inquietude*.

---

Installation titled *Inquietude* strives to capture the duality of intrigue and uneasiness in a landscape that envelops and surrounds. The installation is comprised of colored lighting and suspended fiber forms. While the red filtered lighting draws attention and creates ominous mood that is both alluring, and disquieting, the cage-like forms hang motionless, as if rooted in both the ceiling and the floor.

Made from fabric, thread and scented wax, the organic forms depict static enclosures that leave an impression of abandonment, yet hint at structures with a predetermined purpose. Hanging from the ceiling, the cage boundaries are defined by singular threads. The threads come into contact with the floor by a way of scented wax that encompasses each end of the copious threads. The delicate curtain of threads prohibits access to the confined space. The viewer is further kept at an arm length by black sand barrier that forms a large circular void around each cage.

As if entering a theatre set design prepared for its production, one may feel unsettled by the absence of its characters. In its uninhabited stillness, the viewer moves through an environment that is sensual, yet carries an evidence of an emotional residue that is raw, overbearing and seemingly forceful.

**Artist Bio:**

Influenced by childhood memories of growing up in Czechoslovakia, Petra Kralickova captures the body as a purveyor of memory, revealing both its strength and fragility. With the emphasis on creating a dialogue between the core sentiments, such as concealment, stillness, resilience and tenacity, a sense of loss and dislocation is palpable in her sculptural installations.

Kralickova received her BFA degree in 2001 from Ohio University and her MFA degree in 2004 from the University of Massachusetts, Dartmouth. Currently, She divides her time between creating her own artwork and works as an independent curator and a director of exhibitions at Ohio University School of Art Galleries. Most recently Kralickova exhibited at Black and White Gallery, Brooklyn, NY; Lexington Art League, Lexington, KY; Rosewood Arts Center, Kettering, OH; Sculpture Center, Cleveland, OH. At this time, Kralickova is preparing for exhibitions in Smack Mellon in Brooklyn, NY; Gallery 621 in Tallahassee, FL, Tacoma Contemporary in Tacoma, WA, Wright Wilson Fine Arts Gallery, Georgetown, KY and Artworks! in New Bedford, MA.





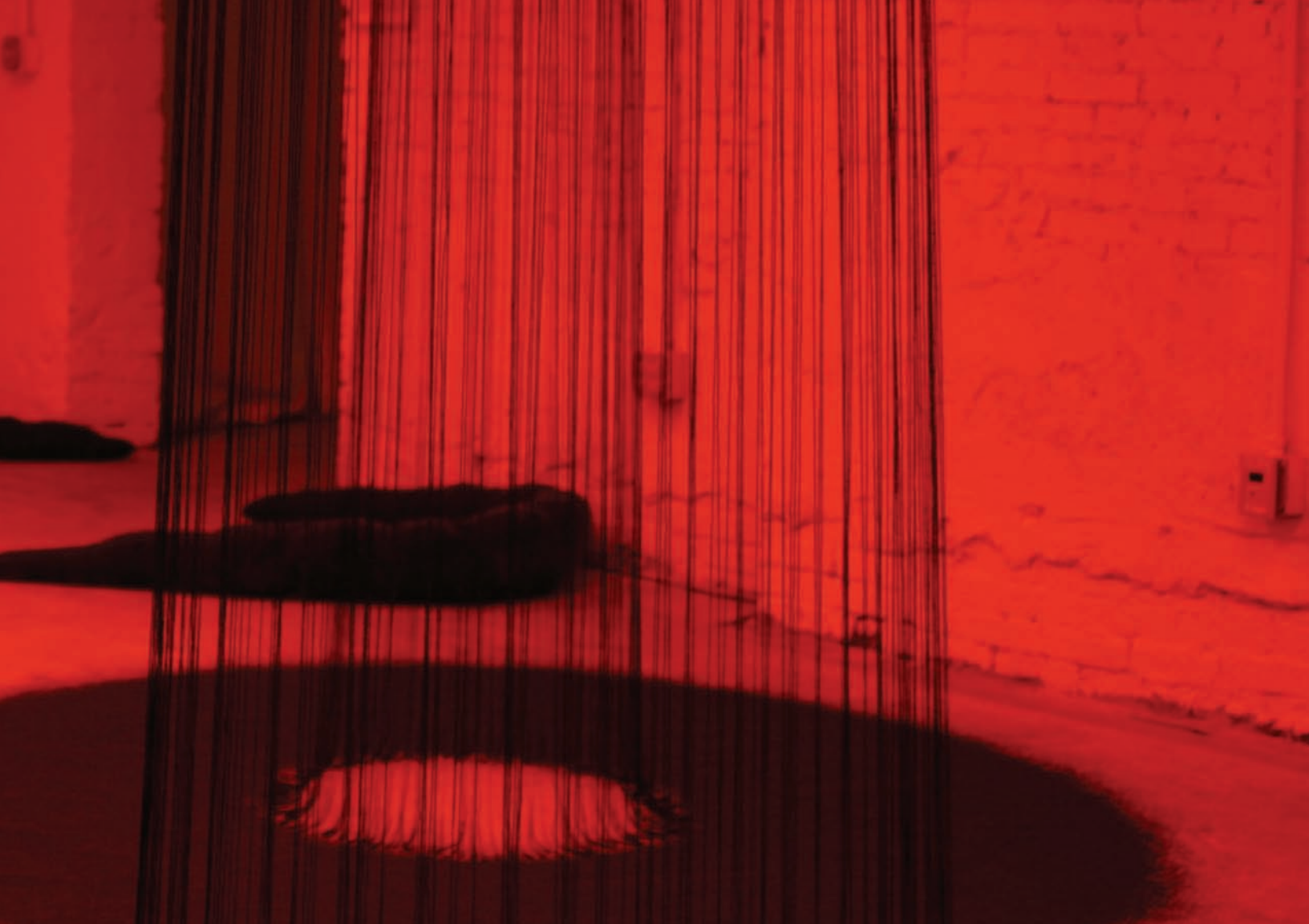










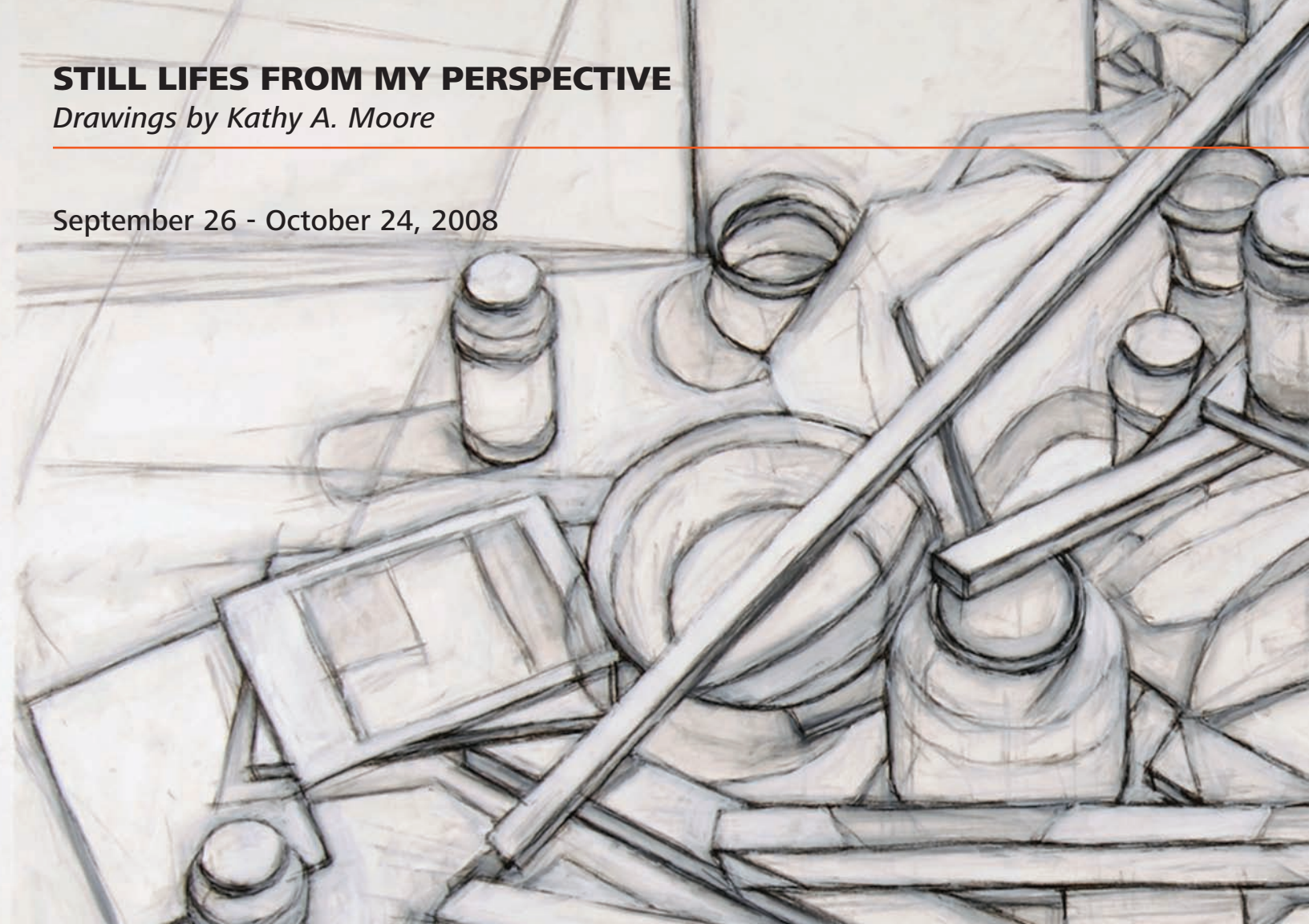


# STILL LIVES FROM MY PERSPECTIVE

*Drawings by Kathy A. Moore*

---

September 26 - October 24, 2008





---

This body of work consists of drawings that resulted from intense visual observations made directly from the still life motif. The works may depict a still life within the interior or viewed from a more intimate viewpoint. In each work I want to place the viewer within my selected and immediate perspective. My drawings are left with layers of visible underlying marks, pentimento, giving the viewer an indication of part of the process that goes into the works. It is essential for me to make light an important subject. I strive to create a feeling of luminosity within the works.

Jean-Baptiste Chardin's still life paintings have had an influence upon how I perceive light within my own work. Whenever I study one of his works it seems as if he places as much importance to painting the light within the space as the objects themselves. He seems to have found a way to paint 'the air'. His still life paintings give one the sense that the light is giving something more to the painting than the objects he chooses to portray.

My working process is to approach my still life very slowly, visually cropping as I study the motif. I may come in close and look down. Or perhaps simply back up and move two feet to the left or right and I have a whole new point of view. Once I have decided upon a composition, I mark the floor with masking tape in order to maintain my exact perspective. I place my drawing board five to six feet away from me. My process involves starting each work by drawing with a black Conte crayon. Standing on my marked position, I study my motif, and then walk up quickly to the drawing board. I make my marks with the Conte crayon and then get back to the marked position again. Back and forth...working fast...it's almost like a dance. It keeps my body physically engaged, my thoughts focused as I respond to the image as it develops on the paper's surface.

Next, I use thinned white Gesso as a somewhat transparent application and paint directly into the drawing. I use it in a subtractive manner to push some of my marks back from the picture plane. The Gesso also dissolves some of the Conte crayon marks creating unexpected tones. It dries quickly and I go back into the drawing with Conte crayon and re-establish the forms. I continue this process of going back and forth, adding and subtracting until the drawing feels near completion. I finish by using undiluted Gesso as an opaque medium to establish areas that I want to feel 'bathed' in light.

My images may appear to be still and quiet but one is more than simply a spectator of inanimate objects. I aspire to convey within my still lifes a subtle quality of mystique within a luminous environment.

**Artist Bio:**

Kathy A. Moore has exhibited nationally with her works selected into 17 national juried art competitions since 2005. Some recent exhibits were at the First Street Gallery and Bowery Gallery in New York City, and The Butler Institute of American Art, Youngstown, Ohio.

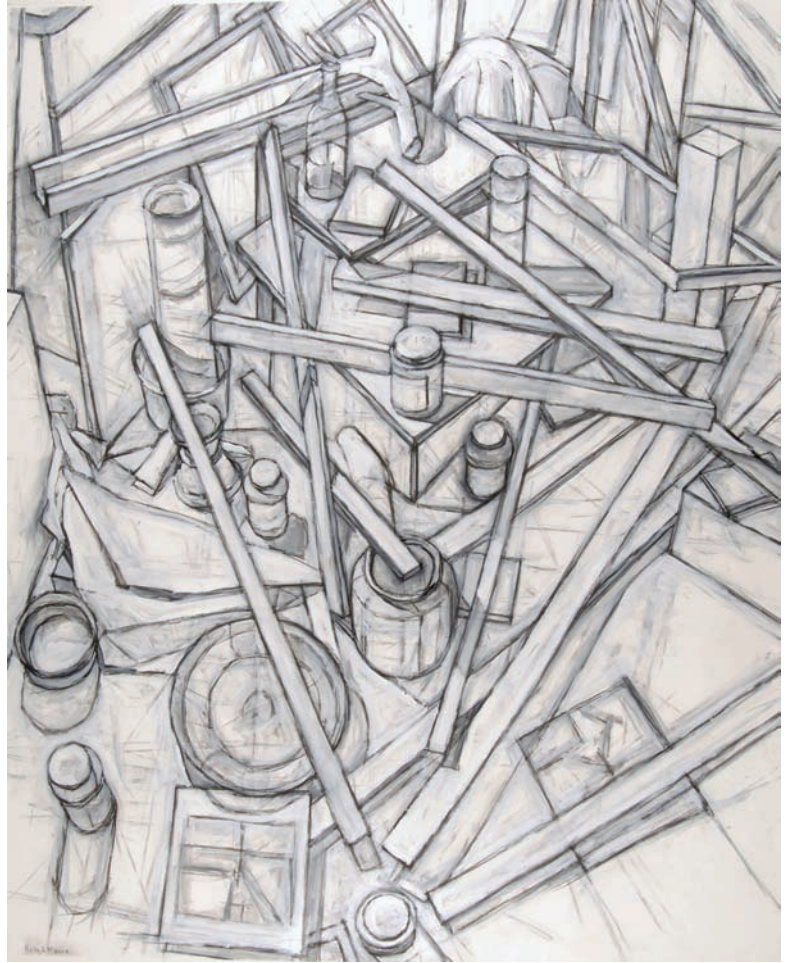
Moore graduated with a BFA in painting and a minor in drawing from Wright State University in Ohio. In 2004 she was awarded the Yeck College Artist Fellowship and exhibited at the Dayton Art Institute. Recent solo exhibits of her work were held in The Rosewood Gallery in Dayton, Ohio and in the Ann Miller Gallery at Wittenberg University, Springfield, Ohio. Moore is currently an adjunct professor at Edison Community College in Piqua, Ohio.



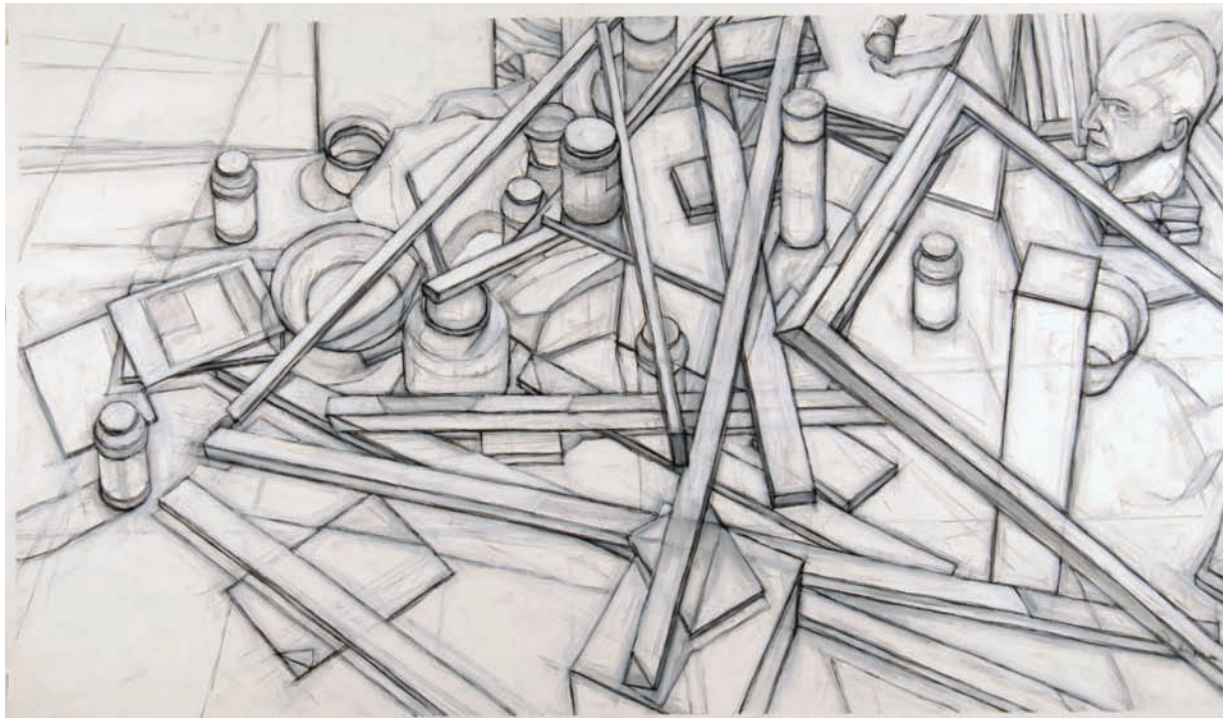
***Step Back and Look***, Conté crayon and gesso on paper, 43" x 57", 2006



***Looking From Behind Head***, Conté crayon and gesso on paper, 39" x 39", 2007



***Intersections and Connections***, Conté crayon and gesso on paper, 53" x 43", 2006



***Still Life Pointing to a Jar***, Conté crayon and gesso on paper, 58" x 36", 2007



*Step Back From Circular Still Life*, Conté crayon and gesso on paper, 46" x 51", 2007

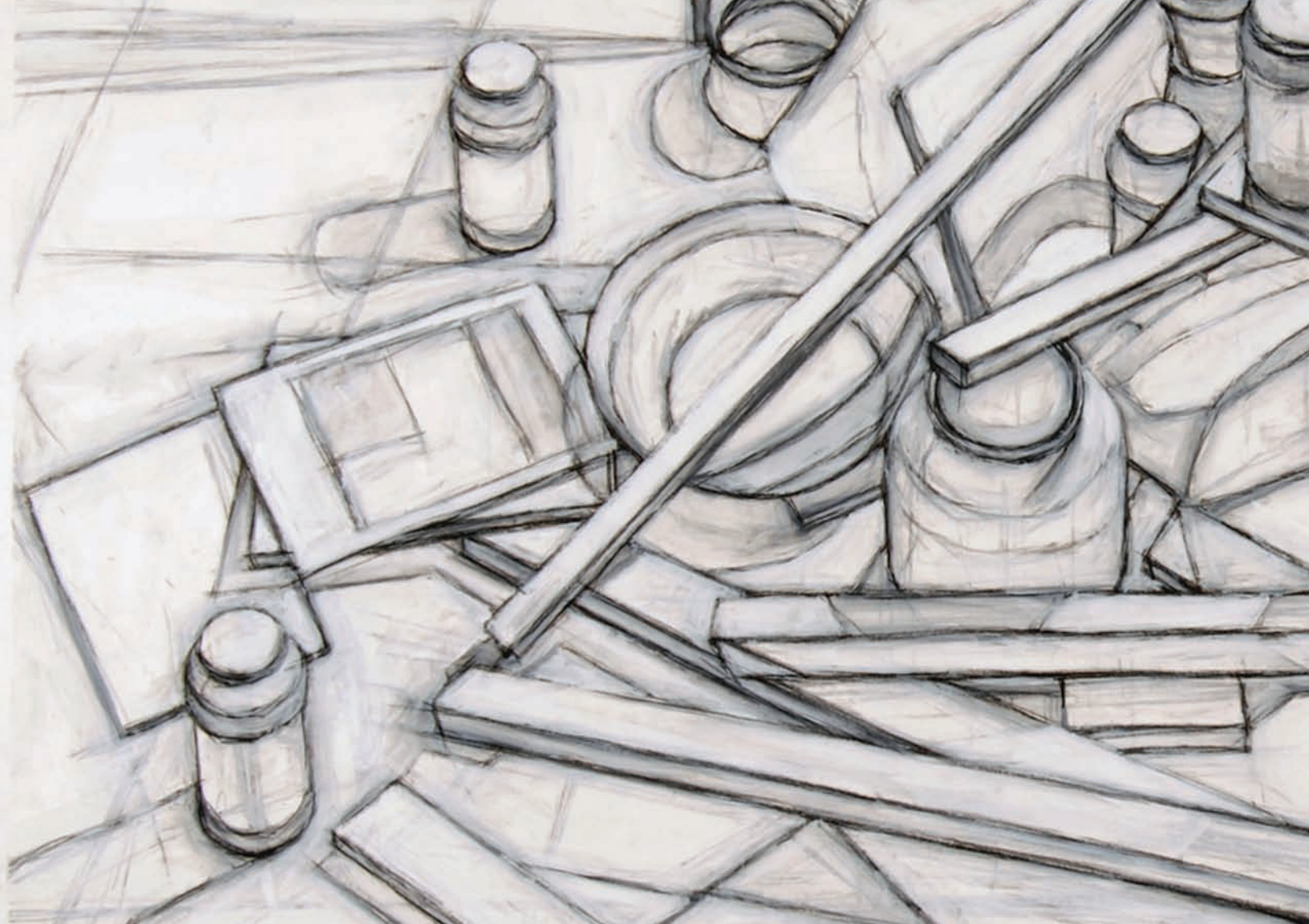


***Circular from the Side***, Conté crayon and gesso on paper, 48" x 36", 2006





*Circular Still Life with Self Portrait*, Conté crayon and gesso on paper, 44" x 42", 2007





## *About Manifest*

Founded in May of 2004, Manifest Creative Research Gallery and Drawing Center is a 501(c)(3) non-profit arts organization headquartered in the urban neighborhood of East Walnut Hills in Cincinnati, Ohio. The elegant street level exhibition space is minutes away from downtown Cincinnati, and the numerous academic institutions of higher learning in the region. It is also within easy walking distance of a diversely populated historic neighborhood with 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 by students and professionals from around the world. The Manifest Drawing Center Studio is located in the nearby Walnut Hills Essex Studio Complex.

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 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.

*Executive Director*

Jason Franz

*Assistant Director*

Tim Parsley

*Board of Directors*

Katherine Dintenfass

Jason Franz

Tamera Lenz Munte

Brigid O'Kane

Andy Schaub

*Manifest Associates*

Robert Anderson

Kevin Munte

Trevor Ponder

Ruth Wise

*Interns*

Meredith Christopfel

Anne Donnellon

Laura Fisher

Aubrey Kelly

Allison Lowe

Anna Martinovich

Amanda Nurre (*senior intern*)

Elaine Potter (*senior intern*)







## MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

2727 woodburn avenue cincinnati, ohio 45206  
513 861 3638  
[www.manifestgallery.org](http://www.manifestgallery.org)