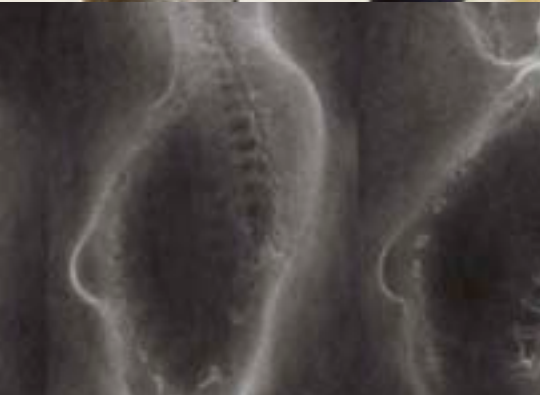


MANIFEST™ v58



OBSERVED |

Consumption: Recent Sculpture by Alysia Fischer

MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 58

OBSERVED

Consumption

Recent Sculpture by Alysia Fischer

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

MANIFEST VOLUME FIFTY-EIGHT

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Manifest Creative Research Gallery and Drawing Center

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THANK YOU!

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The NLT FOUNDATION



November 11 - December 9, 2011

Curated by Jason Franz

Neil Callander

Louisville, Kentucky

Curtis Cascagnette

Perrysburg, Ohio

Bryan Christie

New York, New York

Michael East

Philadelphia, Pennsylvania

Brett Eberhardt

Macomb, Illinois

Richard Gilles

Cottonwood, California

Marshall Harris

Fort Worth, Texas

Dan Hudson

Berlin, Germany

Tim Kennedy

Bloomington, Indiana

Eve Mansdorf

Bloomington, Indiana

Brad Nelson

Falmouth, Massachusetts

Erin Quinn

Dublin, Ireland

Scott Ramming

Cincinnati, Ohio

Stefani Rossi

Crawfordsville, Indiana

Nicole McCormick Santiago

Williamsburg, Virginia

David Stanger

Pittsburgh, Pennsylvania

Sheldon Tapley

Danville, Kentucky

Derek Wilkinson

Emporia, Kansas





OBSERVED

The process of making artwork from life, from direct observation, is more than just a convenient way of providing a clear platform for judging achievement of the mastery of technique and form. Of course everyone who has been an art student realizes that this is an excellent rationale for doing so - so that our work can be compared directly with its source. However, too often does the mistake occur in assuming this is the only reason for working from life. Even professional artists sometimes get lost in the art-school loop, and forget that mastery is not the only content of their artwork. Those who manage to overcome this simple drive often leverage their skill, and pure dedication to the light the eye sees, while also elevating the work to a level beyond, to one of enlightenment, even from the simplest of subjects. It is this, the distillation of precious insight from our tangible world, discerned first through meticulous observation, that OBSERVED sets out to explore, present, and document.

Manifest is very excited to continue its eighth season with a project featuring works made by artists from an incredibly broad geographical radius, from Ireland to California, New York City to Cincinnati, Germany to Texas, all working from direct observation.

While the first assumption may be that pure objective realism was the expectation for this exhibit, Manifest was also eager to see just how artists make work, even non-traditional art, still using the process of looking, working, and looking again. We were curious just how this is done by artists working in the world today, and what our broad invitation would turn up. Through its common themes and subtle variety OBSERVED reveals some interesting trends.



At first glance the results were conclusively weighted towards painting, and painting done by serious academics. The show, it turns out, settled into a veritable tour de force of formalist, realist, observational painting, including works by highly respected professors from regional universities. But a whispering 20%, what will seem like a secret fifth of the exhibit, is made up of non-painting.

Exhibiting artist Bryan Christie captures the pulse of OBSERVED in his succinct statement:

"Art and science serve the same function: to awaken and help keep alive the feeling of wonder about the world we live in. I am driven by the search for a truth that lies below the perceptible world. There is an underlying order to the perceived world and in my work I want to make this truth evident."

And that, the nearly obsessive anthropological search for truth, is what seems to permeate Manifest's OBSERVED, in various shades of gray and subtle intonations - reverberations of a quest for wonder. Christie's underlying order is the spirit of the entire exhibit, escaping capture, and inhabiting the body of work, elusive and wildly free from anything but the most temporary of human domination.

For this exhibit 254 artists submitted 577 works for consideration. Twenty works by these 18 artists were selected by our two-part jury/curatorial process for presentation in the gallery and this catalog. Five artists included here also have works in the International Painting Annual 2, due out in mid-2012.



Neil Callander, Louisville, Kentucky

Dusty's Stacks, oil on muslin on panel, 38" diameter, 2010



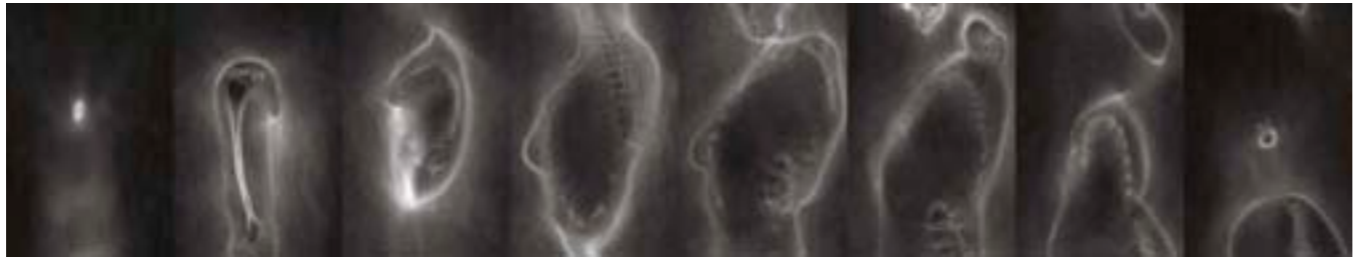
Neil Callander, Louisville, Kentucky

Dusty's Workspace, oil on muslin on panel, 38" x 38", 2011



Curtis Cascagnette, Perrysburg, Ohio

Softy, oil, 26" x 36", 2009



Bryan Christie, New York, New York

Standing Aphrodite, archival print, 9" x 48" x 1.5", 2011







Michael East, Philadelphia, Pennsylvania

Small Vase with Yellow Fabric and Shop Rags, oil on canvas over board, 10" x 12", 2010



Michael East, Philadelphia, Pennsylvania

Cigarettes and Marissa's Bowl, oil on gessoed panel, 12.75" x 23.75", 2009







Brett Eberhardt, Macomb, Illinois

Fragment (Spring Painting), oil on panel, 23.5" x 35.5", 2011



Richard Gilles, Cottonwood, California

Real Dinosaur Teeth, inkjet print, 21" x 57", 2010





Marshall Harris, Fort Worth, Texas

Saddle Sketch #1, graphite on Mylar, 56" x 60", 2011





Dan Hudson, Berlin, Germany

River, time-lapse HD video, 3 minutes (looping), 2011



Tim Kennedy, Bloomington, Indiana

Wicker Chairs, oil on linen, 28" x 34", 2010



Eve Mansdorf, Bloomington, Indiana

Crouch, oil on linen, 48" x 59.5", 2009



Nicole McCormick Santiago, Williamsburg, Virginia

Ghost, oil on canvas, 30" x 24" x 3", 2010



Brad Nelson, Falmouth, Massachusetts

I Breathe Your Breath, oil on canvas, 24" x 18", 2009



Erin Quinn, Dublin, Ireland

16:45:32, archival pigment print, 20" x 20", 2010



Scott Ramming, Cincinnati, Ohio

Still Life with Bowl, Apple, and Broom, oil on canvas, 28" x 28", 2011



Stefani Rossi, Crawfordsville, Indiana

Afterglow, oil on panel, 24" x 36", 2010



David Stanger, Pittsburgh, Pennsylvania

Robe, oil on linen, 30" x 40", 2011



Sheldon Tapley, Danville, Kentucky

Harvest Table, pastel on paper, 38" x 32", 1999



Derek Wilkinson, Emporia, Kansas

Self-Portrait with Glasses, oil on panel, 14" x 11", 2004







November 11 - December 9, 2011

Consumption

Recent Sculpture by Alysia Fischer

Alysia Fischer is a native of Louisville, Kentucky. An Artist and Educator, she has always followed her interests. This led her to study many subjects, including Glassblowing, Religion, Near Eastern Studies and Archaeology, culminating with a Ph.D. in Anthropology and an M.F.A. in Studio Art. Most recently, her research interests brought her to Jordan, where she worked with local glass-blowers and tried to understand that country's refuse/recycling system. Her current home base is Oxford, Ohio. There she spends her time teaching for the Center for American and World Cultures at Miami University and creating artwork that slyly comments on the waste produced by our consumption-driven culture. Her current medium of choice is discarded bicycle and tractor inner tubes.

Photos by Jeff Sabo

For this second in Manifest's series of season 8 solo exhibits we are proud to present the work of regional professor, artist, and anthropologist Alysia Fischer. Her sculptural works intrigued our exhibit committee because of their recycled origins in contrast with their elegant formal beauty. Fischer's sculptures offer up the poetry of irony, much like a Frankenstein's monster, tragic, hopeless, and still insistent upon their own existence, celebrating in their own awkward beautiful way. With this, "Consumption" offers a highly artful experience with an exotic natural-history flavor in our Parallel Space gallery.

Of her work Fischer writes:

Craft and Handwork

I feel an affinity for the history of craft. In my work I focus on skill building, repetitive action, and creating a pleasing visual and/or tactile experience. My studio practice involves hand-cutting, hand-sewing and hand-forging objects, with an industrial sewing machine stitching what my hands cannot.

Form

The handwork techniques are used to create objects whose forms relate to the properties and shapes of the starting materials. A commitment to materials has always been a part of craft and I apply that commitment to post-consumer goods. My medium of choice is discarded bicycle and tractor inner tubes, which has offered challenges and opportunities based on their initial shape and the properties of the rubber. Because my materials are not new they often show the wear of their previous life. In some of my work, it is immediately

obvious what the material is, in others the intent is for the viewer to come to the realization more slowly.

Sustainability and Community

One purpose of my work is to reflect on the local waste cycle. I work with locally sourced discarded materials in order to demonstrate they have a use-life extending beyond their intended or expected one. It is my hope that the resulting works will challenge the viewer to reconsider what they send to landfills and think about whether those objects may have value within another context. All of the work I will be showing has been made of materials diverted from the Rumpke landfill in Colerain Township, Ohio. Additionally, I try to consume all of the material, thus the cut outs from the hanging pieces can be found on the floor or sewn into new objects.























index of works

- 1 ***Chrysalis Forms***
hand-cut innertube & hand-forged steel hook, 40" x 12" x 12" and 39" x 9" x 9", 2011
- 2 ***Bloom***
machine-sewn innertube & hand-forged steel hook, 33" x 14" x 14", 2010
- 3 ***Flight***
machine-sewn innertube, 38" x 34" x 3", 2010
- 4 ***Pill***
machine-sewn innertube & upholstery stuffing, 6" x 6" x 3", 2010
- 5 ***Imminent***
hand-sewn innertube, valve stems, upholstery stuffing, 7" x 10" x 7", 2009
- 6 ***Projectile***
hand-sewn innertube, glass vase, upholstery stuffing, 7.5" x 21" x 7.5", 2009
- 7 ***Camellia***
machine/hand-sewn & hand-cut innertube, 8.5" x 8.5" x 1", 2011

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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Parallel Space installation. Photo by Jason Franz.



MANIFEST
CREATIVE RESEARCH GALLERY AND DRAWING CENTER

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