

MANIFEST™ v70

SMALL IS BIG [Kehoe, Kennedy, Kewley, Mansdorf, Saniga]

| CODE_D



MANIFEST™

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 70

SMALL IS BIG

Kehoe, Kennedy, Kewley, Mansdorf, Saniga

CODE_D

[new media]

MANIFEST VOLUME SEVENTY

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Manifest Creative Research Gallery and Drawing Center

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First Printing - March 2013

Designed in Cincinnati by Jason Franz

Printed by PrintPelican.com

Cover image by Eve Mansdorf

Back cover image by Jessye McDowell

THANK YOU!

Manifest's 2012-2013 season
is supported by operating support funding from:







March 8 - April 5, 2013

SMALL is BIG

Catherine Kehoe

Tim Kennedy

Ken Kewley

Eve Mansdorf

EM Saniga

As an exhibition title, “Small is Big” perhaps implies that when it comes to painting, small works require a sort of self-justification, as if they must somehow account for their lack of bigness. To make the claim that small paintings are actually big suggests that there is some degree of critical atmosphere that expects paintings to “measure up,” and that small paintings do, in fact, meet that measure. However, each of the painters in *Small is Big* – Tim Kennedy, Eve Mansdorf, Catherine Kehoe, EM Saniga, and Ken Kewley – in their own way show us that it is not a matter of small scale works needing to puff out their chests in some sort of compensation for their more humble dimensions, as if they suffered from a Napoleon complex. Rather, small works have the power to change how we define “big”. The works in this exhibition are indeed small in scale, but are beyond measure in terms of their complexity and impact.

Mansdorf, who like the others in the exhibition teaches painting, expresses her frustration with this big/small comparison:

“I do not find that when I’ve painted something small it can just blow up to something large. It’s its own thing. I always hate in student crits when a student will put up a bunch of ambitious paintings on the front wall and some quick studies they did on the side wall and everyone will go on and on about why their big paintings can’t be like their small paintings. I find this absurd – the intentions are so different.”¹

The false small/big comparison is fueled by an assumption that small paintings are not as ambitious or challenging as larger ones. Of course, anyone who has attempted to paint on a small scale knows that these assumptions are false. Small paintings certainly present their own rigorous set of challenges, both in terms of the technical acuity required and the perceptual clarity necessary to make them. In fact, there are some aspects of small works that are unique to their scale

and therefore, we might argue, give them the edge in terms of ambition, challenge, and expansive voice. As we consider the works in *Small is Big*, we do well to remember several aspects of small-scale painting practice that give these works an added potency and poignancy:

Small works require a closer relationship.

Literally, you have to lean in to small works in order to experience them. This is true for both the viewer and the artist. Kehoe, reflecting on how she was pressured in college to make her paintings larger and yet felt like even 20 x 24 inches was “huge” chose to go the other direction. She says, “The scale of my paintings forces an intimate relationship between the viewer and the painting... It’s like whispering... They don’t scream at you, but they invite (require) your attention.”²

Despite its softness, a whisper can be quite powerful, but only if you lean in to hear... and if the content is strong. When it

comes to making a painting that whispers, this means the artist has to lean in as well. The painter who works on a large scale has to reach and stretch, working with large brushes and sweeping moves. By contrast, the small-scale painter often gets within inches of the surface. The moves are still bold, but that boldness is constrained to inches, not feet. The eyelids grow sore from squinting and the nagging vibration of a shaky hand becomes a factor.

Every mark counts.

Of course, every mark should always count—even in large paintings. However, in small works the marks made with the brush or knife take on an added pressure to perform. Tim Kennedy says that this is part of what attracts him to working on a small scale, that is, “how important a mark or the touch can be to the success of the painting.” With smaller borders, room for error is minimal and each mark must play its part well. A wrong touch or color has fewer places to hide in a

small painting. This pressurizes the painting process, requiring shrewd hand-eye discernment. Honing this shrewdness differs from artist to artist. For example, Kewley maintains a regular practice of miniature thumbnail sketching—tiny abstract compositions that are usually 2”x4”, but also get as small as half that size. He also describes his painting practice as coming out of his collage work, which, he explains, “...had come out of my way of painting with planes of color. My painting has from the start been more about constructing than rendering, as if building with playing cards with no attempt to hide what the forms are made up of.” In Kewley’s abstracted compositions we see the reward of his deliberate planar arrangements.

Their power is found in what they leave out as much as what they include.

Kennedy says of small paintings: “They are the poem or the short story as compared to the novel.” The challenge of a poem is to speak something universal within a handful of

verses. And yet, many of the best poems do not rely upon universal generalities, but rather, find their power in a succinct specificity. They choose *just the right thing* that will convey an expansive reality. In her artist statement, Kehoe confirms the need to be selective in her paintings: “Among the questions I ask myself: How much do I need? How little can I say and still tell everything essential?”³

After so much is left out, what remains is often something humble and yet personally connected to the artist: a house, a dish, a nearby field. Saniga describes his own selection process:

“Most objects in my still life paintings are old things such as cups, bowls, glasses, etc. that I have used many times. They seem to have had a life when I got them years ago; I find the transcription of something that has life to be easier than something that doesn’t have life. Don’t get me wrong, it is never easy. I like the wear and the dust on things. That seems to

signal life and thus is interesting to me. Of course, an apple is a new apple, a tomato is a new tomato, etc., but I don’t like an industrial tomato or apple as a subject. I like one from the plant or tree that I can see.”

This rigorous, yet deeply personal selection of the essential and filtering out of the unnecessary is what infuses these paintings with their poignancy.

For these reasons and more, *Small is Big* lives up to its title and evidences the incredible breadth of vision available within (and even because of) a small space.

Manifest is extremely proud to host *Small is Big*, which was previously exhibited at the Grunwald Gallery of Art at Indiana University Bloomington in October, 2012. These five painters help set the current standard of excellence in painting and are widely admired by artists from around the world. The testimony of their contribution to painting is seen not only in works such

as those on display, but in the continued practice of the students they have trained and inspired—a number of whom have also been included in Manifest’s highly-selective exhibitions. With pleasure we present these exquisitely small, and yet undeniably BIG works by five of today’s master painters.

– Tim Parsley, Associate Curator of Manifest

¹ Unless otherwise noted, all artist quotations taken from interview answers supplied by the artists in their exhibition proposal submitted by Tim Kennedy.

² From Interview on The Jerusalem Studio School blog:
<http://jssart.wordpress.com/interviews/catherine-kehoe>

³ Artist Statement, Catherine Kehoe: <http://catherinekehoe.com/statement>



CATHERINE KEHOE

Catherine Kehoe was born in Hartford, Connecticut. She received her BFA in painting from Massachusetts College of Art and Design in 1989 and her MFA in painting from the School of Visual Arts, Boston University, in 1992. Kehoe has received the following awards: Lillian Orłowsky and William Freed Foundation Grant; Pollock-Krasner Foundation Grant; Berkshire Taconic Artist's Resource Trust Grant; Massachusetts Cultural Council Finalist Grant; Blanche E. Colman Award; St. Botolph Club Foundation Grant, and the Sam and Adele Golden Foundation for the Arts Award. Kehoe is represented by Howard Yezerski Gallery, Boston, where she has had several solo shows. She also had a solo show at Barton Ryan Gallery in Boston, a three-person show at Wright State University and a two-person show at Simmons College, along with many other group shows. She teaches painting at Massachusetts College of Art and Design, and has taught drawing at Boston University School of Visual Arts. Kehoe has also taught painting workshops at Art New England at Bennington College, The Fine Arts Work Center in Provincetown and a workshop in Siena, Italy, a program of the Jerusalem Studio School.



Genowefa and Eleanora, oil on panel, 10" x 8", 2006



Schmata Head, oil on paper, 7" x 5", 2009



Frosty, oil on panel, 10" x 8", 2012



Stanley and Ed, oil on panel, 10" x 8", 2007



Self Portrait with Red Glasses, oil on panel, 6" x 4", 2010



Frosty Junior, oil on panel, 8" x 6", 2012

TIM KENNEDY

Tim Kennedy received his BFA in Painting from Carnegie Mellon University and an MFA in Painting from Brooklyn College in 1984. He attended the Skowhegan School two successive summers in 1979 and 1980. Kennedy has received two individual artist grants from the Pollock Krasner Foundation, three individual artist grants from the Indiana Arts Commission and a Creative Renewal Fellowship from the Arts Council of Indianapolis. Articles on his work have appeared in American Artist Magazine, Watercolor Magazine and Fine Art Connoisseur. He has had six solo exhibitions at First Street Gallery in New York. Kennedy has taught Painting at Indiana University's Bloomington campus since 2000.



Late Summer Zinnias, oil on muslin panel, 10" x 8", 2010



April, oil on muslin panel, 12" x 16", 2008



Cone and Claw, oil on muslin panel, 7" x 9", 2010



Claws and Acorn Tops, oil on muslin panel, 8" x 10", 2010



Judy's House from the Alley, oil on muslin panel, 12" x 16", 2008



Mezzaluna, oil on muslin panel, 8" x 10", 2010

KEN KEWLEY

Ken Kewley graduated from the College of Creative Studies at the University of California, Santa Barbara. While living in New York City, he was a watchman at the Metropolitan Museum of Art 1980-1990 and considers this a major part of his education. Kewley has exhibited his work nationally and internationally, most recently a 2012 exhibition of paintings and collages at Rothschild Fine Art in Tel Aviv. In New York his work has been exhibited at Steven Harvey Fine Art Projects, Lori Bookstein Fine Art and Pavel Zoubok. He has taught workshops and lectured at the Pennsylvania Academy of Fine Arts, Hollins University, University of Arkansas, National Academy of Design, Pratt Institute, and the Jerusalem Studio School and its Italian Summer Program. His work is included in many private and public collections and has been reviewed in the New York Times, New York Sun, ARTnews, and the New York Observer.



Dressing Room Painting, Pink Skirt, acrylic on board, 10" x 5", 2008



Italian Studio, 1, acrylic on board, 12" x 12", 2010



Shelf with Things, Italy, acrylic on board, 12" x 12", 2011



Wheelbarrows, Italy, acrylic on paper mounted on board, 8" x 8", 2010



Downtown Easton from Balcony, acrylic on paper, 8" x 10", 2008



South Beach, acrylic on paper mounted on board, 6.37" x 9.12", 2005

EVE MANSDORF

Eve Mansdorf received an MFA in Painting from Brooklyn College and a BA in Psychology from Cornell University. She has exhibited her work at the First Street Gallery and Gallery Hensch in New York. Her work has been reviewed in the New York Observer, the New York Daily Sun and the New Republic (online). She has given lectures about her work at numerous colleges and universities, including Columbus College of Art and Design, the Maryland Institute College of Art, the New York Studio School, and Ringling College of Art. She has been an Associate Professor of Painting at Indiana University since 2004.



Lindsay, oil on muslin panel, 16" x 12", 2007



Beech, oil on muslin panel, 14" x 16", 2009



Cookout, oil on muslin panel, 12" x 16", 2007



Copse, oil on muslin panel, 8" x 12", 2008



Quarry, oil on muslin panel, 10" x 16", 2007



Portage Lake, oil on muslin panel, 10" x 16", 2008

EM SANIGA

Erwin M. Saniga is a figure, still life, and landscape painter who lives in rural Pennsylvania. He studied architectural, engineering, and figure drawing at the Pennsylvania State University, and the figure at the University of Delaware and at the Pennsylvania Academy of the Fine Arts. He also worked under the guidance of the still life painter Bruce Kurland for a number of years. Saniga has had one man shows in Philadelphia, Palm Beach, NYC at the Sloane Museum, and recently, at the Lancaster Museum of Art. He has participated in group shows in Philadelphia at the Pennsylvania Academy of Fine Arts and in NYC. He is currently represented by Steven Harvey Fine Art Projects in New York where he participated in a two man show in October 2012 with the painter Kurt Knobelsdorf. His work is the subject of a book by the late Temple University and Tyler School of Art History Professor Abraham Davidson entitled *The Paintings of E M Saniga*. His work is in a number of private collections in the U.S and abroad and is in the permanent collections of the Museum of The Pennsylvania Academy of the Fine Arts, The Sloane Museum, and Sweet Briar College.



Groundhogs in a Meadow, oil on panel, 13" x 13", 2004



Double House Near Oxford, oil on panel, 12" x 16", 2008-2009



Near Wakefield, oil on panel, 7" x 10", 2003



Planes, oil on panel, 7" x 9", 2003



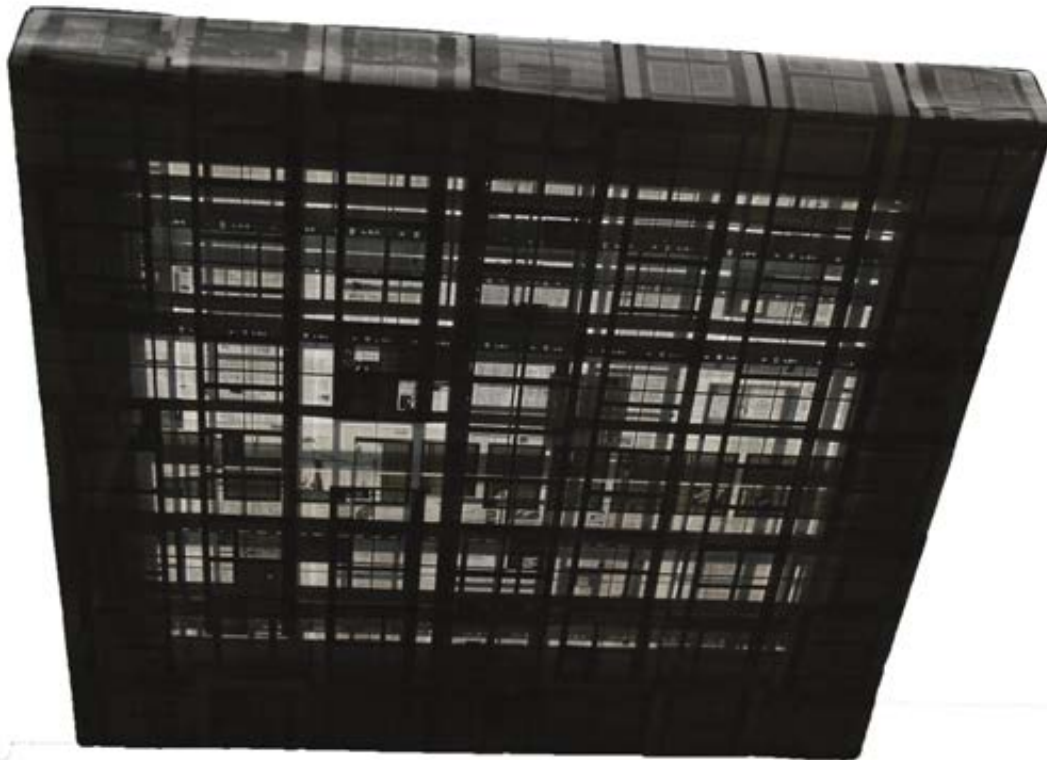
Woman and Bull, oil on canvas, 6" x 7.5", 2005



Country Sausage, oil on canvas, 12" x 15", 2006-2010







Wilson Borja
Fayetteville, Arkansas

James Curran
Littleton, Massachusetts

Ronan Devlin
(with David J. Knowles)
Conwy, England

Santiago Echeverry
Tampa, Florida

Juan Escudero
Oviedo, Spain

Hwayong Jung
Brooklyn, New York

Ryan Mandell
Boise, Idaho

Jessye McDowell
Auburn, Alabama

Mark Nystrom
Boone, North Carolina

Bethany Pipkin
Greenville, North Carolina

Nick Reszetar
Milan, Michigan

Ying-Fang Shen
Richmond, Virginia

Anne Spalter
Providence, Rhode Island

Tore Terrasi
Arlington, Texas

Marcelina Wellmer
Berlin, Germany

CODE_D

[new media]

March 8–April 5, 2013

Art and Science are intertwined throughout history. New media in art arise from a variety of places—sometimes the artist's lab, sometimes the scientist's and engineer's, and other times from someplace completely unexpected. Inevitably this is driven by curiosity, a need for new means of expressing complex ideas, and often the simple desire to create something novel.

As part of its ongoing effort to survey various approaches to art making, expression, and creative discovery Manifest offered CODE_D as an invitation to artists to share works of new media. In calling for submissions from around the world we had no predetermined expectations for what would constitute *new* media. While the title of the project plays off the concept of the digital, that was by no means the defining parameter for works to be considered. Works submitted to this peer-juried exhibit could have been of any media, style, or genre, and represent new media in any number of widely interpreted ways which, as visitors to this intriguing exhibit soon realized, they did.

We set out on this project eager to present and document a broadly compelling exhibition, a collection of works revealing the excitement, mystery, and intellect behind the leading edge of creativity in the world today.

For this exhibit 114 artists 35 states and 9 countries submitted 227 works for consideration by our jury. Seventeen works by these 15 artists from 11 states and 4 countries (Alabama, Arkansas, Florida, Idaho, Massachusetts, Michigan, New York, North Carolina, Rhode Island, Texas, Virginia, and the countries of England, Germany, and Spain) were selected for presentation in the gallery and this catalog.

The exhibit included five short video-based works which were screened on an ongoing basis throughout the four-week exhibition. Four of these were screened back to back in an ongoing loop of approximately 34 minutes total duration in the Parallel Space. These are represented here each by three still images.



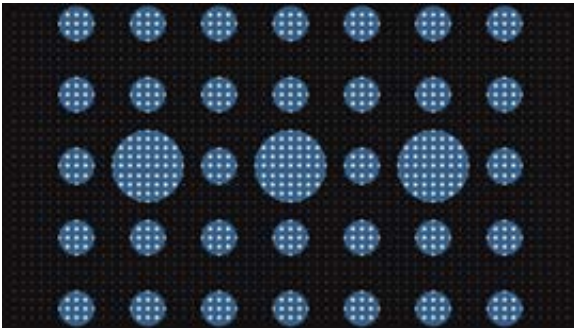
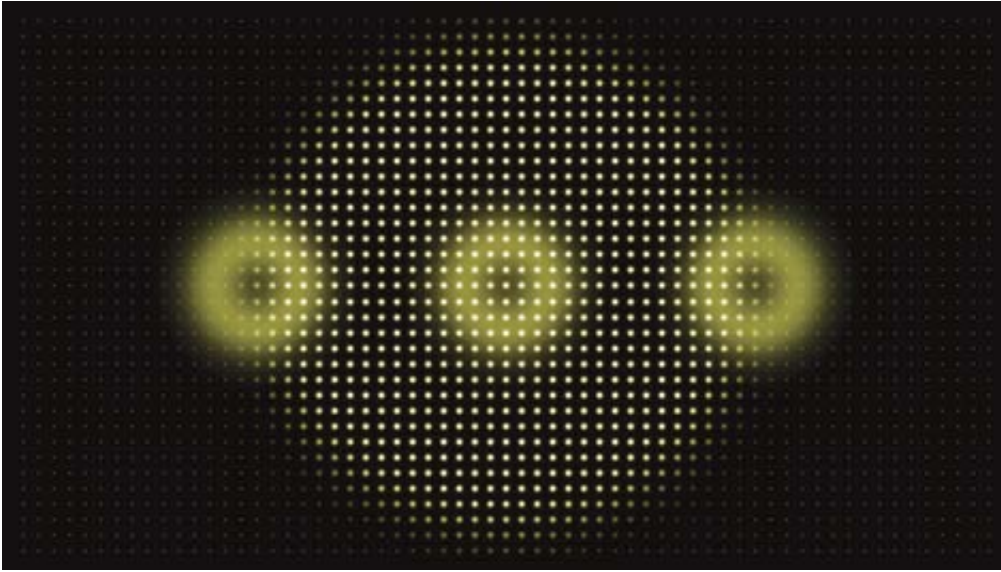




Wilson Borja, Fayetteville, Arkansas
Light in a Box, video (14:32), 2012



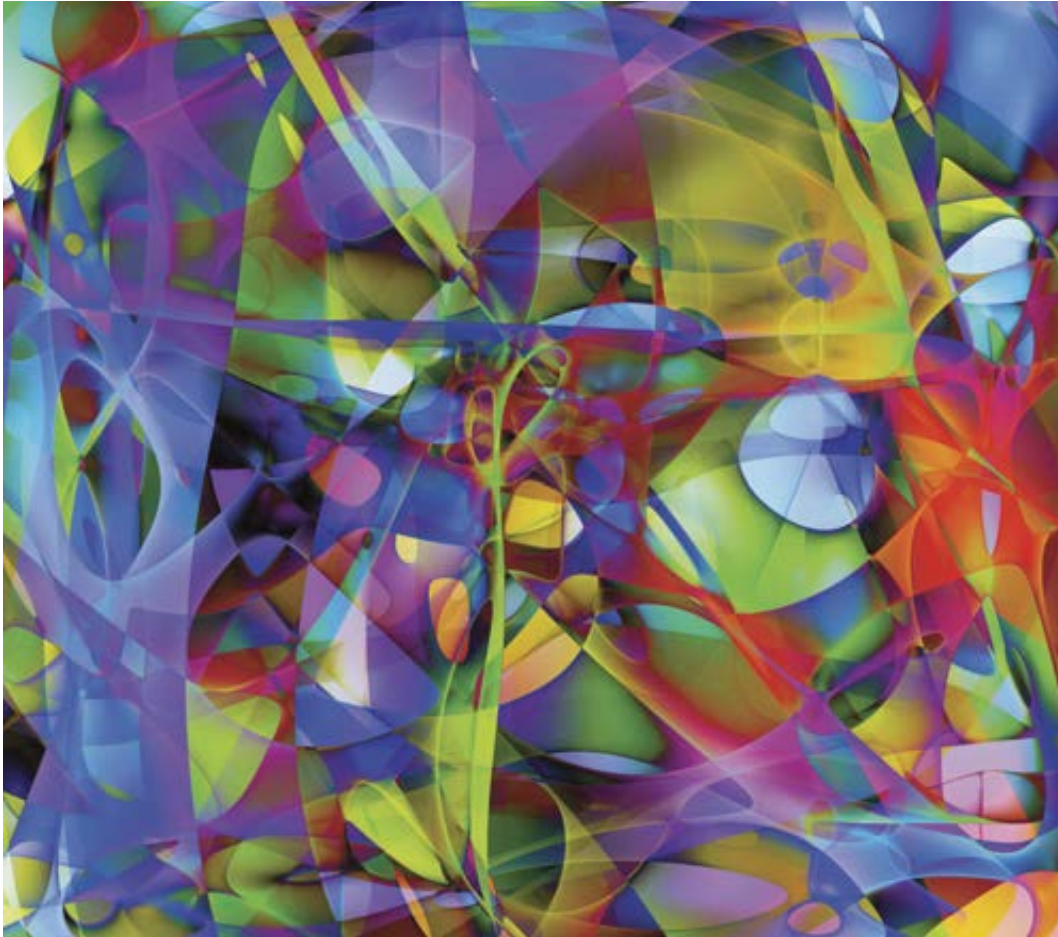
James Curran, Littleton, Massachusetts
Sea Life, digital print, 2012



Ronan Devlin (with David J. Knowles), England
Afterimage, video (16:00), 2012



Santiago, Echeverry, Tampa, Florida
Self E-Portrait #8, digital print, 14" x 25", 2012



Juan Escudero, Oviedo, Spain
d10-B, digital print, 13" x 15", 2012



Hwayong Jung, Brooklyn, New York
Kukrak_7, digital print on Asian paper, 46" x 32", 2012



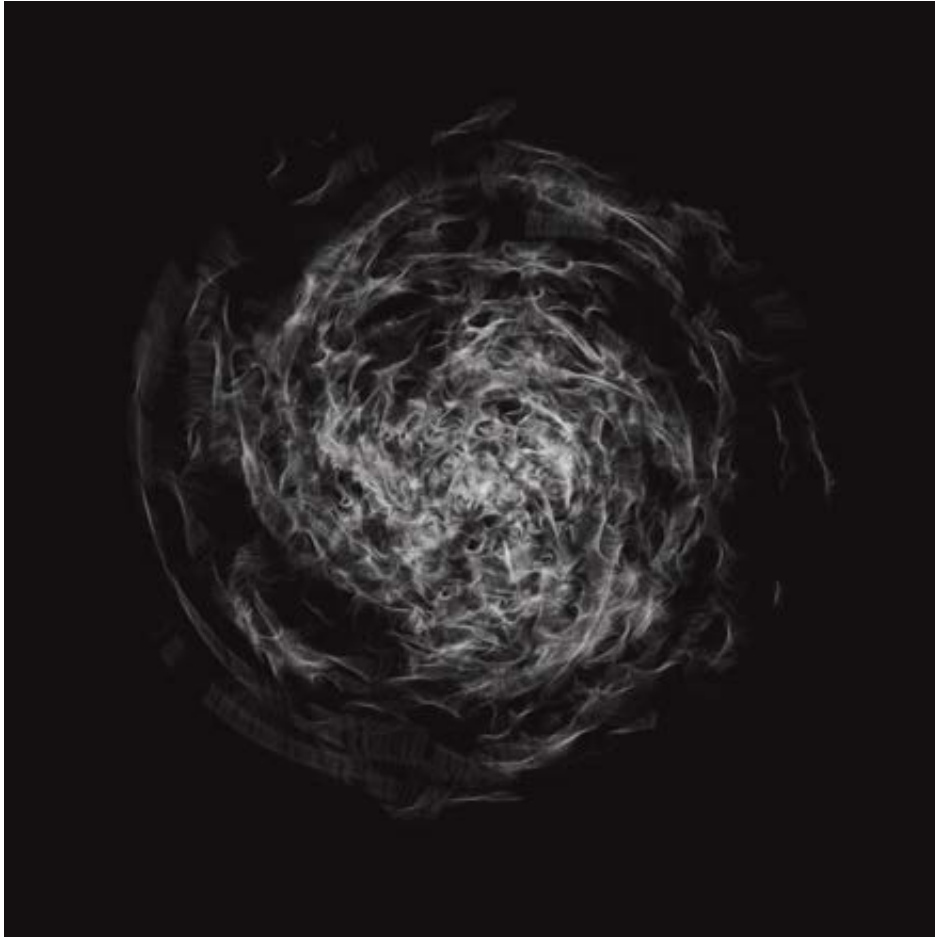


Ryan Mandell, Boise, Idaho
Truss, MDF, sawhorses, 41" x 32" x variable, 2012



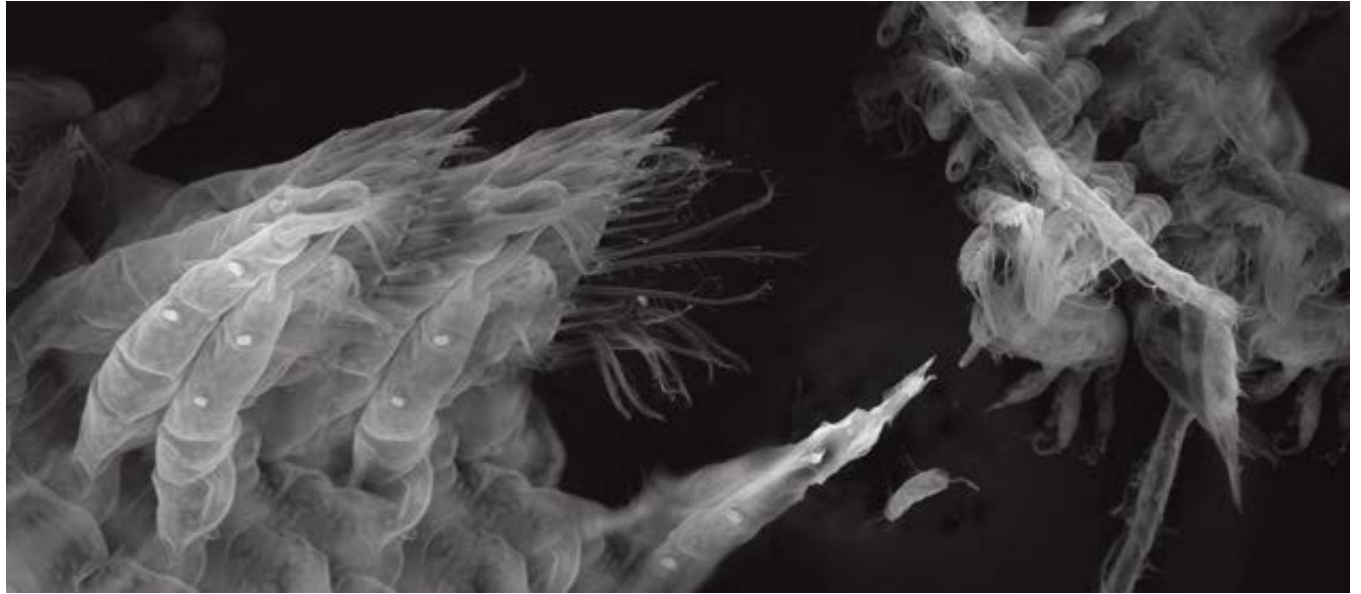


Jessye McDowell, Auburn, Alabama
Untitled (digital fingerprint), (set of 3), laser cut mirrored acrylic, 21" x 16", 2012

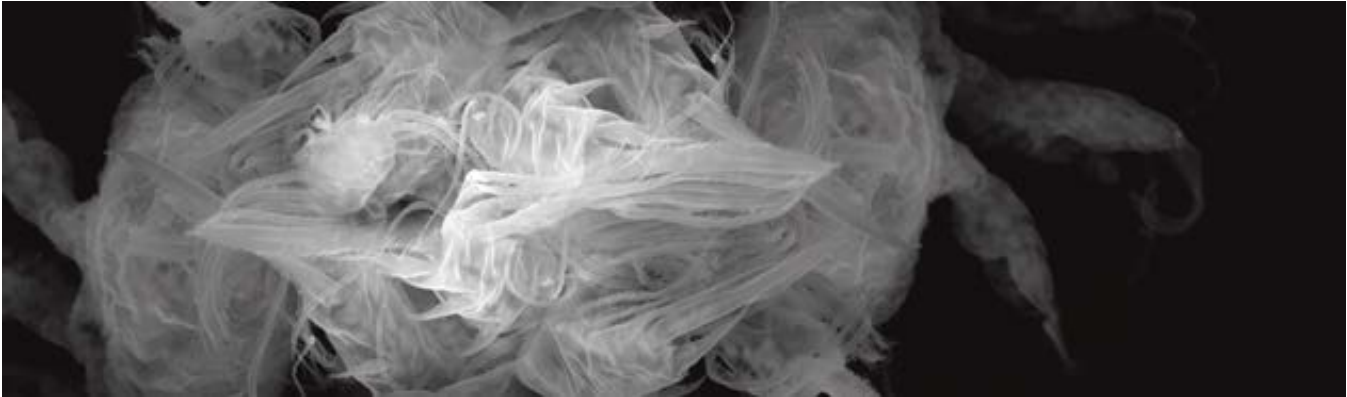


Mark Nystrom, Boone, North Carolina

Seventh, inkjet print, custom software, sound data from Beethoven's Seventh, 24" x 24", 2013



Bethany Pipkin, Greenville, North Carolina
Ebb, digitally altered scanning electron micrograph, 10" x 23.75", 2012



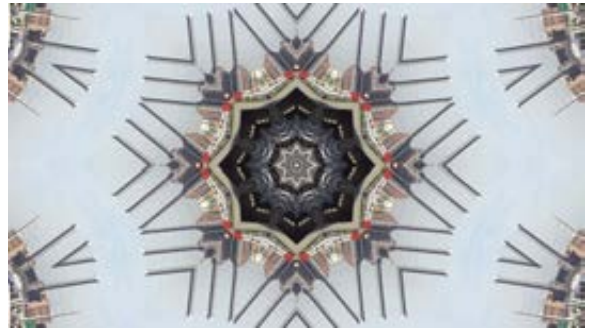
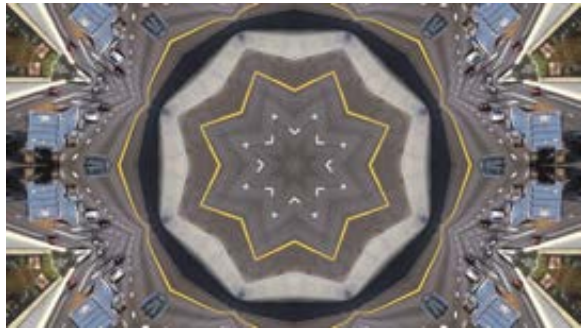
Bethany Pipkin, Greenville, North Carolina
Flux, digitally altered scanning electron micrograph, 8" x 27", 2012



Nick Reszetar, Milan, Michigan
Body Scans, digital drawings, video projection, 2012-2013



Ying-Fang Shen, Richmond, Virginia
Humanexus, video (12:00), 2013



Anne Spalter, Providence, Rhode Island
Interstate 95-RI, video (03:00), 2011



Tore Terasi, Arlington, Texas

Grid Study, double sided woven microfilm, 12" x 12" x 1", 2012



Tore Terasi, Arlington, Texas
Staring Girl, digital print, 4" x 18", 2013



Marcelina Wellmer, Berlin, Germany
Error 404 502 410, hard disks sound object with Arduino, 5.7" x 3.9" x 1" (random loop), 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

...making artists better.

Manifest Artist Residency

...supporting individual artists.

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Associate Curator

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Exhibition & Drawing Center Coordinator

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Laura Brooks

Joanne Easton (*gallery assistant*)

Tyler Griese

Kelia Hamilton

Hernan Luyo

Chrissy Rother (*gallery assistant*)

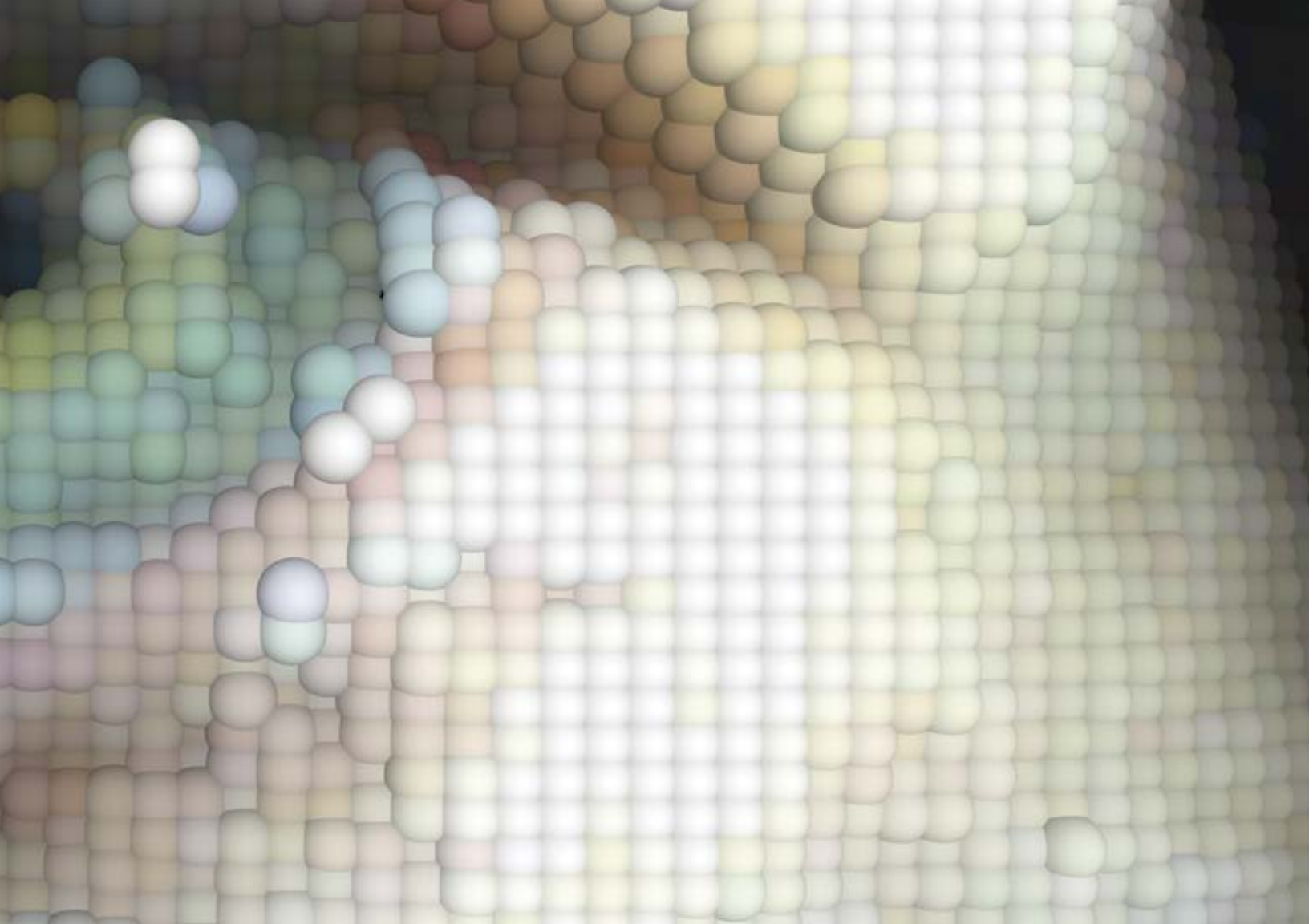
Michelle Sanchez

Jacqui Underwood

Chris Von Holle

Faye Zimmerman







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