

MANIFEST v42



BURB: Zones of Living

| **TOPOGRAPHIES:** Works by Stephen Cartwright

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 42

B U R B

Zones of Living

TOPOGRAPHIES

Works by Stephen Cartwright

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

MANIFEST VOLUME FORTY-TWO

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Manifest Creative Research Gallery and Drawing Center

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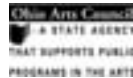
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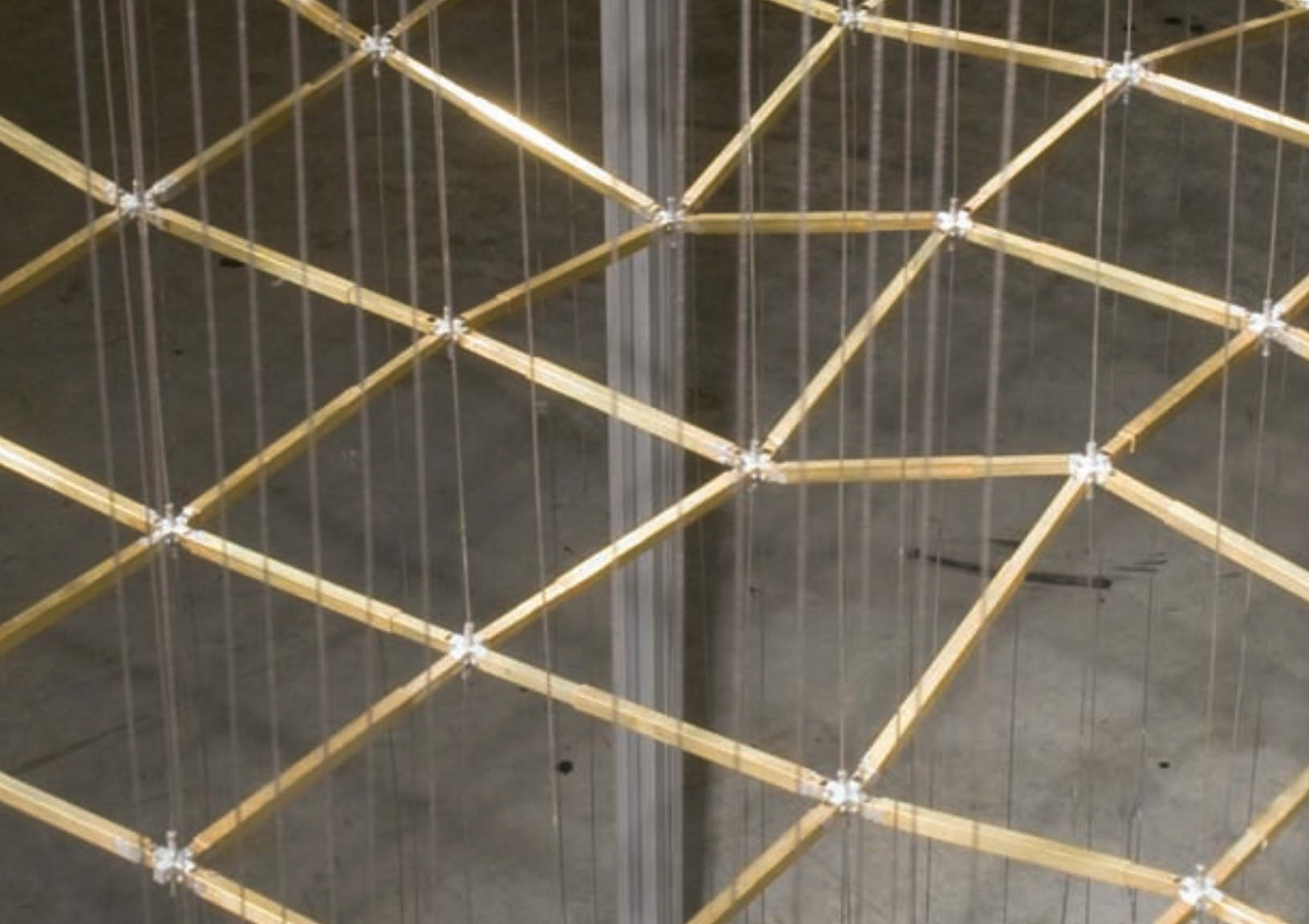
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B U R B zones of living

January 22 - February 19, 2010

Curated by Tim Parsley

Meg Aubrey

Piotr Chizinski

Andrew Dickson

Kevin Haas

Andrew Harrison

Barry Jacques (with David Smith)

Charles Kanwischer

David Linneweh

Craig Lloyd

Ron Longsdorf

Stefan Petranek

Ross Racine

Travis Shaffer

Nathan Sullivan

Art Werger

In 2008, director Sam Mendes re-introduced popular culture to the tragic story of Frank and April Wheeler, the tortured married couple at the center of Richard Yates' 1961 novel, *Revolutionary Road*. Yates' caustic critique of postwar suburbia's dehumanizing effect upon America has an almost prophetic edge. His description of the Wheeler's suburb-utopia makes clear that it is (to him) an unhealthy environment for fragile human beings:

*"The Revolutionary Hill Estates had not been designed to accommodate a tragedy. Even at night, as if on purpose, the development held no looming shadows and no gaunt silhouettes. It was invincibly cheerful, a toyland of white and pastel houses whose bright, uncurtained windows winked blandly through a dappling of green and yellow leaves... A man running down these streets in desperate grief was indecently out of place."*¹

In the film version, after a series of crushing conflicts, April Wheeler names their defeat: *"Look at us. We're just like everyone else. We've bought into the same, ridiculous delusion."*² *Revolutionary's* assessment of suburbia is a zone of living where behind the veneer of homogeneous exteriors, we watch our dreams die and escape to adultery and alcohol.

However, not all cultural observers have come to this same defeated conclusion. In fact, while there is much to critique about suburbia, could it be that it has become too easy of a target? New York Times columnist, David Brooks writes:

*“We are having a hard time understanding the cultural implications of this new landscape because when it comes to suburbia, our imaginations are motionless. Many of us still live with the suburban stereotypes laid down by the first wave of suburban critics – that the suburbs are dull, white-bread kinds of places where Ozzie and Harriet families go to raise their kids. But there are no people so conformist as those who fault the supposed conformity of the suburbs. They regurgitate the same critiques decade after decade, regardless of the suburban reality flowering around them.”*³

Whether contemporary suburbia is the next evolution of the American Dream or a numbing escape from the human dilemma is debatable. Due to this ambiguous nature of a lifestyle that is home for over half of American families, Manifest is proud to present this exhibition of contemporary works of art exploring, celebrating, and critiquing “the ‘burbs.” This formational landscape of backyard BBQs, super-size shopping boxes, mini-vans, and cul-de-sacs is the terrain upon which many artists work today (while others respond from an urban distance). BURB: Zones of Living presents the work of 15 artists from 11 states and Hong Kong, each offering their response to this ever-expanding domestic landscape.

Arial views by Art Werger and Ross Racine reveal the labyrinthine complexity of suburban neighborhoods that are both quaint in their manicured neatness and unnerving in their endless repetition. Travis Shaffer, through the photographic vocabulary of Bernd and Hilla Becher's "typographies," documents the haunting formality of suburban architectural exteriors while Piotr Chizinski's Hockney-esque approach labels the interior. Other artists in BURB take a less documentary approach, instead focusing on recognizable patterns, shapes and colors. Kevin Haas's "190-Exit 109" achieves a web-like tangle of commercially inspired textures and forms that mimic the compressed nature of suburban shopping plazas. Nestled within this neighborhood of images is Barry Jacques' (with David Smith) symphonic backdrop of a split-screen, mirror-image video of a city in motion; the steel and concrete partner (competitor?) of suburbia.

In 1961 Yates threw down a scathing indictment of suburbia. Perhaps with good reason. However, BURB's intent is less confrontational, more contemplative. How do we assess this domestic phenomenon? Through the efforts of these 15 visual artists, Manifest invites viewers to decide for themselves.

¹*Revolutionary Road*, Richard Yates, Vintage Books, New York, NY, 1961.

²*Revolutionary Road* (film version), Sam Mendes (director), DreamWorks, 2008.

³*In World's Apart: New Suburban Landscapes*, Andrew Blauvelt (ed.), adapted with the permission of Simon & Schuster Adult Publishing Group from *On Paradise Drive: How We Live Now (And Always Have) in the Future Tense* by David Brooks (2004)

Tim Parsley
Cincinnati, 2010

Meg Aubrey
Alpharetta, Georgia

Suburban Morning
oil on canvas, 12" x 36", 2009

Stop Sign
oil on canvas, 12" x 36", 2009



Piotr Chizinski
Falls Village, Connecticut

*Home of Network Administrator/
Medical Biller*
lightjet print, 30" x 40", 2008



Andrew Dickson
Long Beach, California

Spring Tree
oil on canvas, 20" x 20", 2008



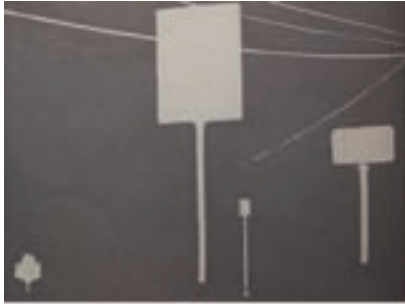
190-Exit 109

lithograph on mulberry paper, 20" x 15", 2008

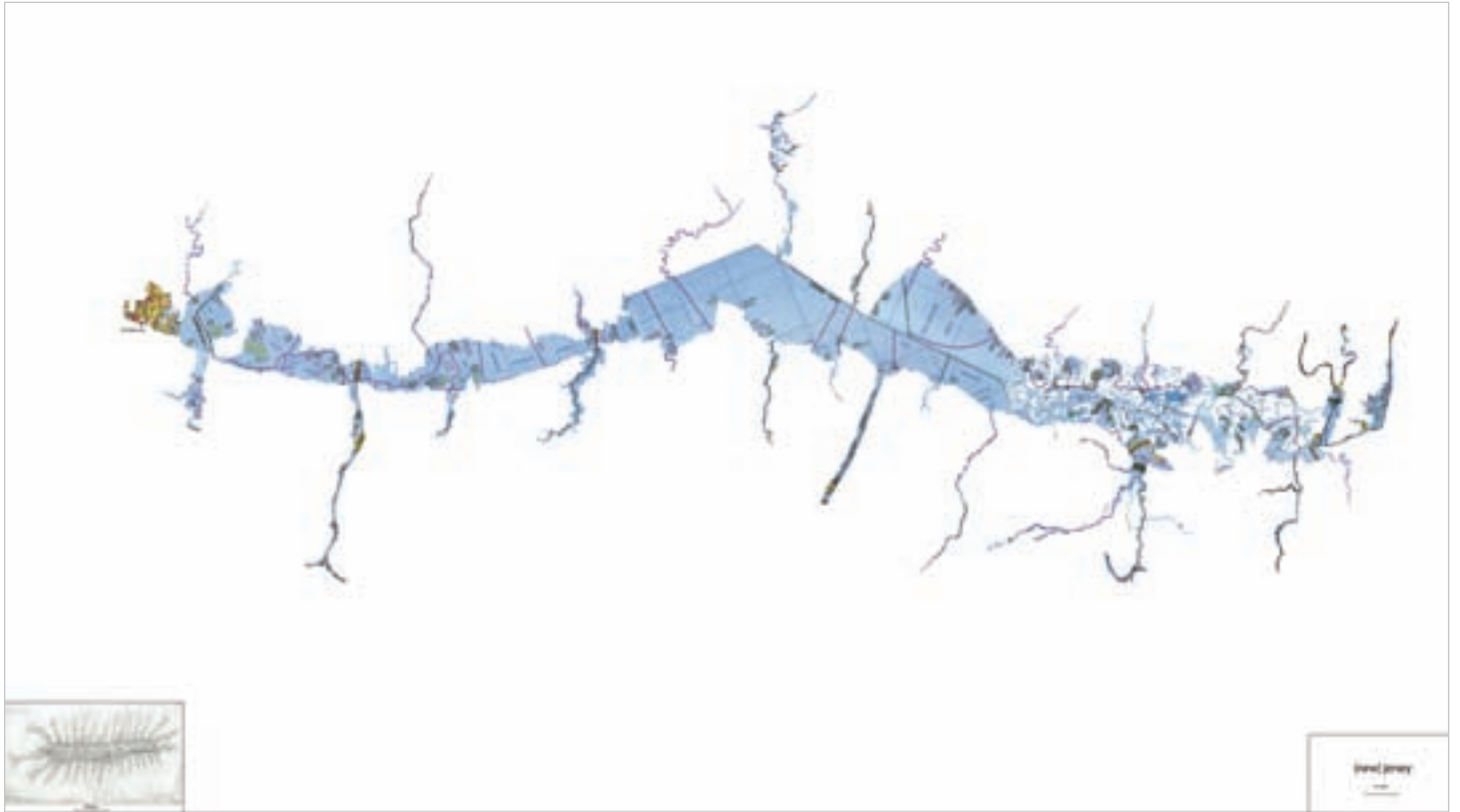


Kevin Haas
Pullman, Washington

ID-8
lithographs on mulberry paper,
31" x 40", 2009



(new)jersey: el dorado
digital print, 18" 28", 2008



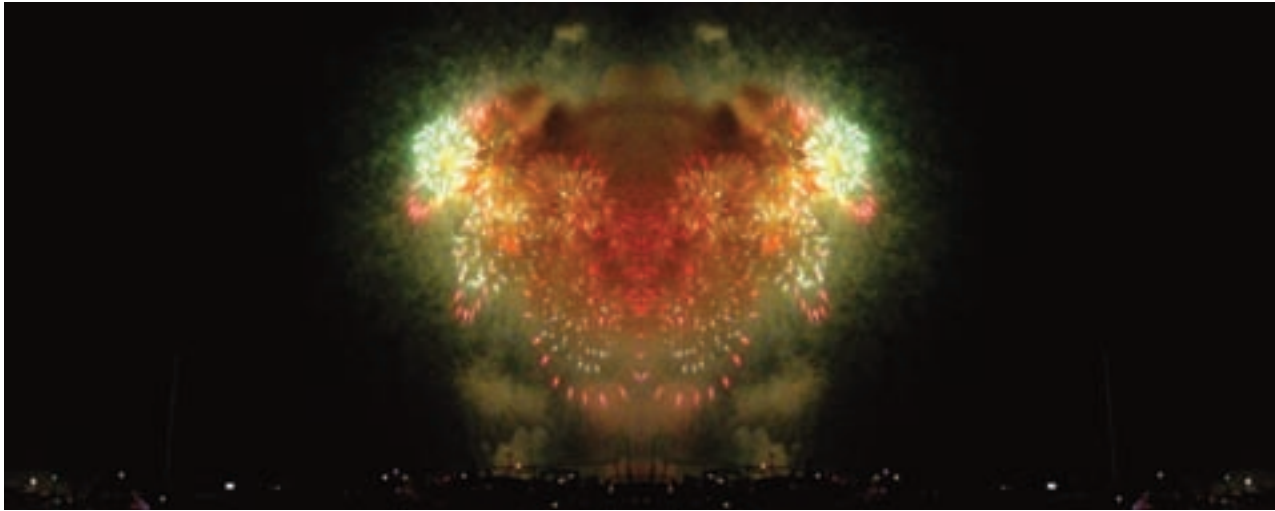
Andrew Harrison
Highstown, New Jersey

(new)jersey: brasilla
digital print, 28" x 48", 2008



(new)jersey: garden of eden
digital print, 28" x 48", 2008





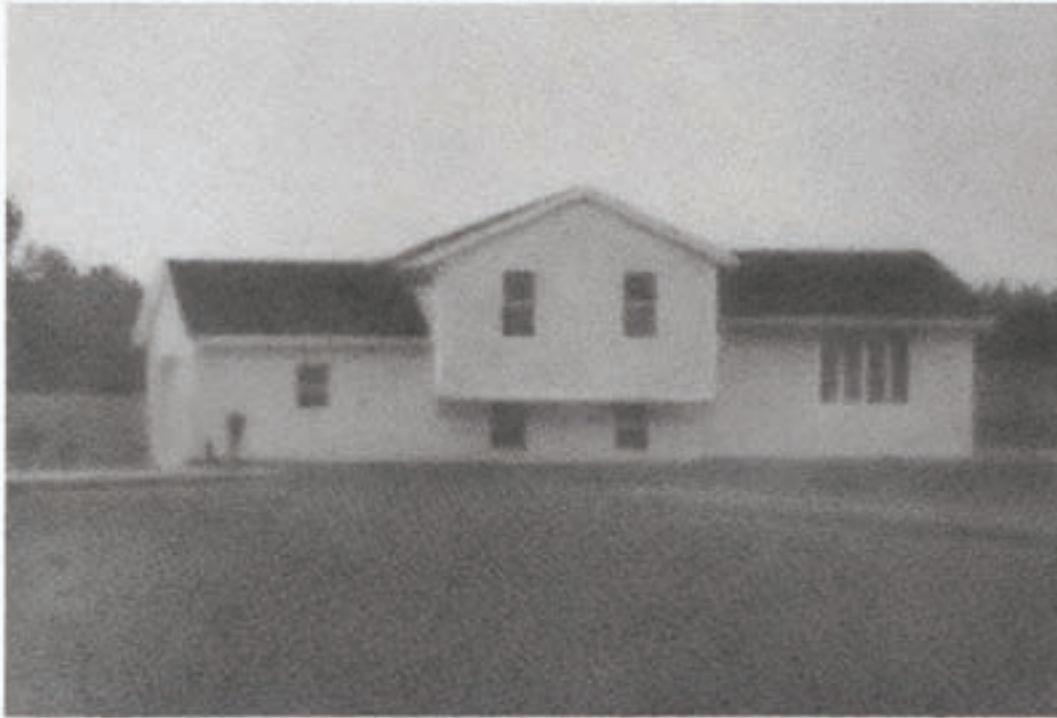
Barry Jacques (with David Smith)
Hong Kong

Double Double
video, 2009



Charles Kanwischer
Waterville, Ohio

Untitled (Split Level)
graphite on panel, 12" x 16", 2007



David Linneweh
Shorewood, Illinois

Refurbished Landscape (Belle)
oil, acrylic & graphite on panel,
17" x 21", 2008



Craig Lloyd
Cincinnati, Ohio

Cruiser
oil on canvas, 30" x 40", 2009



Ron Longsdorf
Wilmington, Delaware

Plan #1
polystyrene, Tyvek, photo transfer, OSB,
8.5" x 11" x 2.5", 2008



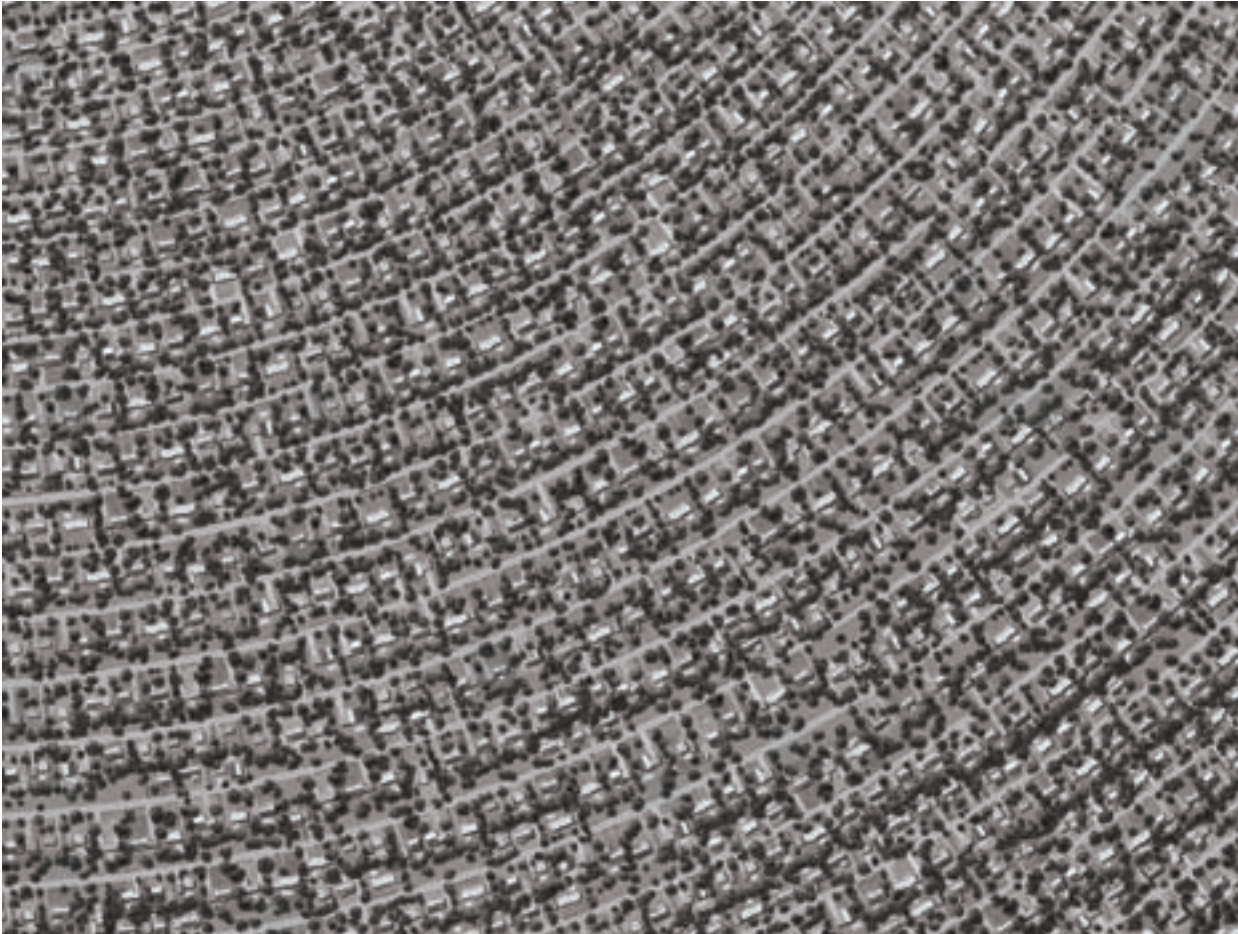
Stefan Petranek
Rochester, New York

Wells Next the Sea, England
chromogenic print, 18" x 18", 2008



Subdivision: Heavenly Heights (small version)

both images digital drawing (inkjet print), 15.37" x 20.5", 2008



Ross Racine
New York, New York

*Subdivision: Elmwood and Oaklawn
(small version)*







41 Walmart Supercenters

GoogleMaps screen capture, dimensions variable, 2008



Travis Shaffer
Nicholasville, Kentucky

Residential Facades
(after Becher's Industrial Facades)
digital photographs, 72" x 72"
(grid of 9 framed prints), 2009



Nathan Sullivan
Columbia, Missouri

Waterworks Hill
oil on canvas, 8.5" x 15.25", 2009



Art Werger
Athens, Ohio

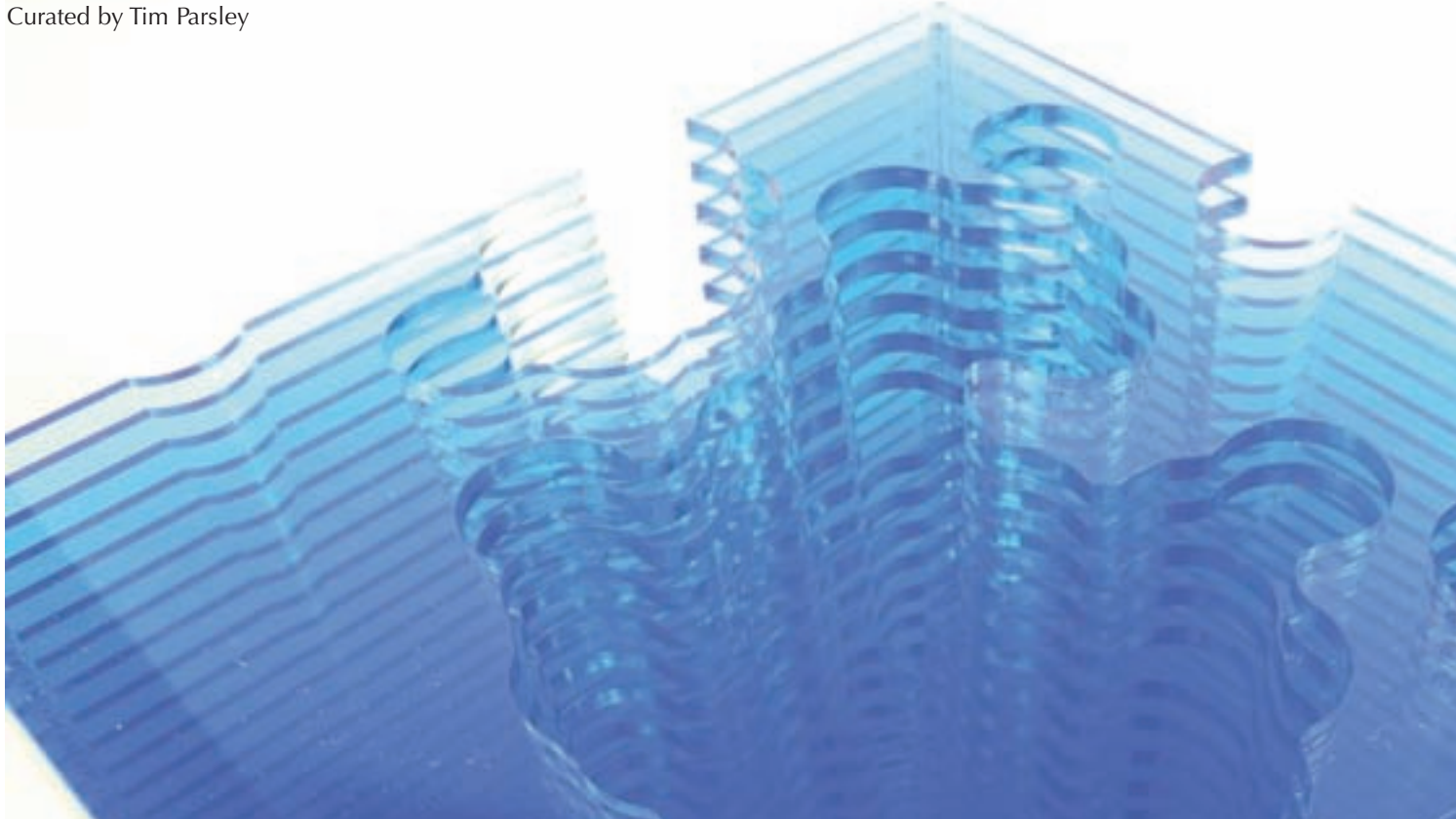
McMansions
etching, 36" x 24", 2008



TOPOGRAPHIES: Works by Stephen Cartwright

January 22 - February 19, 2010

Curated by Tim Parsley





AS THE WORLD POPULATION SWELLS there is no corner of our planet so remote to be beyond the influence of people. We exist in two realms: personal and communal. Among the multitudes it is easy to lose sight of the significance of the individual. Actions in one area have an effect on the other, sometimes devastating, and sometimes imperceptible. In my work I attempt to get a different perspective on my life to help navigate the geographic, cultural and economic systems in which we are simultaneously immersed and to rectify the divide in my mind between the personal and the collective.

Since June 21, 1999 I have recorded the exact latitude, longitude and elevation of my position on the earth every hour. With the collected data I am able to create real and virtual maps that plot my position in three dimensions relative to time or elevation in various projections. While recording my latitude and longitude I have traveled more than 25,000 miles by bicycle through the United States, Europe and Asia. Although these trips are an attempt to comprehend the world around me - they reinforce the vastness of the world/universe and the inconsequentiality of a lone person amid the multitude that exist past, present and future.

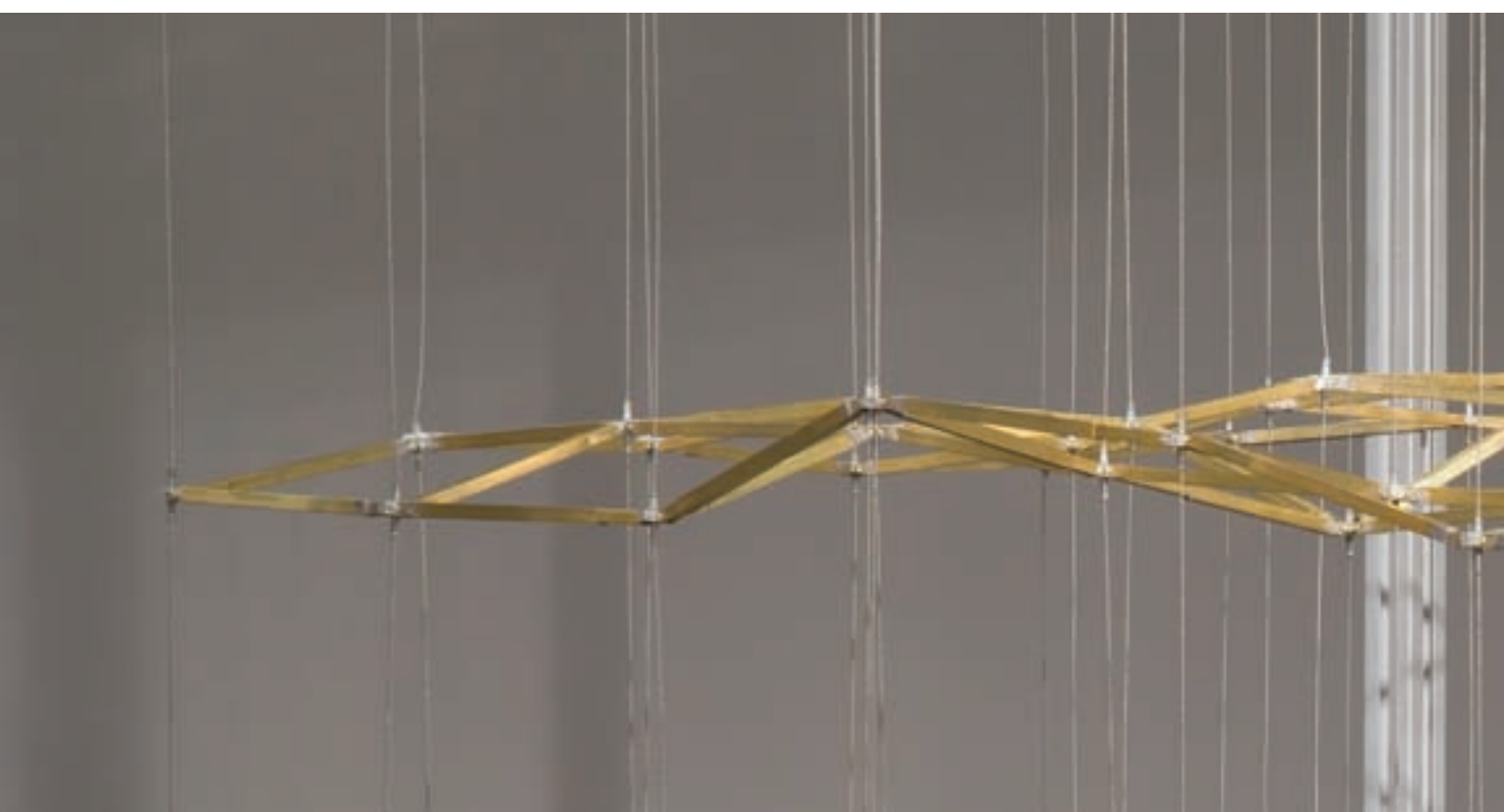
Personal research of photos, documents and memories have led me to create a map of myself and my family that plots our relative positions through time since each person's birth. By researching the lives of those close to me I can track our mutual trajectories and observe the influences that guide our lives. Cumulative trajectories of individuals over hundreds or thousands of years have altered the landscape and influenced our perception of it.

I create objects from my exploration; they are abstractions, tangencies or stills culled from the original data and are an attempt to gain some distance and perspective to view my transit through life from a removed position. My work explores the divergence of natural and man-made laws and systems, and perception versus fact. The world is more complex than I can comprehend, but I attempt to gain some understanding through the recording and analyzing of tentative forays over the surface.

Bio:

For more than ten years Stephen Cartwright has recorded his exact latitude, longitude and elevation every hour of every day. This data is embodied physically in his sculptural objects. While working in the exhibit industry, making displays and prototypes, Cartwright was introduced to the possibilities of digital fabrication, a technique he frequently uses in his current work. Cartwright was lured away from the exhibit industry to complete several grand bicycle journeys through North America, Europe and Asia, totaling more than 20,000 miles. He relished the complete immersion in the landscape and culture that self-contained bicycle travel afforded. While Cartwright continues his work related to his latitude and longitude recordings, other recent work focuses on human alteration of the natural landscape. Cartwright earned a BA in Studio Art from the University of California, Davis and an MFA in Sculpture from Tyler School of Art. In 2005, upon his return from travelling, Cartwright joined the sculpture faculty of Virginia Commonwealth University as a visiting assistant professor. Cartwright has exhibited widely throughout the United States. Recent venues include: Old Dominion University Gallery, Norfolk VA; Butler Institute of American Art, Youngstown OH; Visual Art Center of California State University, Fullerton CA. Cartwright is currently an assistant professor in sculpture at the University of Illinois at Urbana-Champaign and longs for the topographical relief that informs his practice.

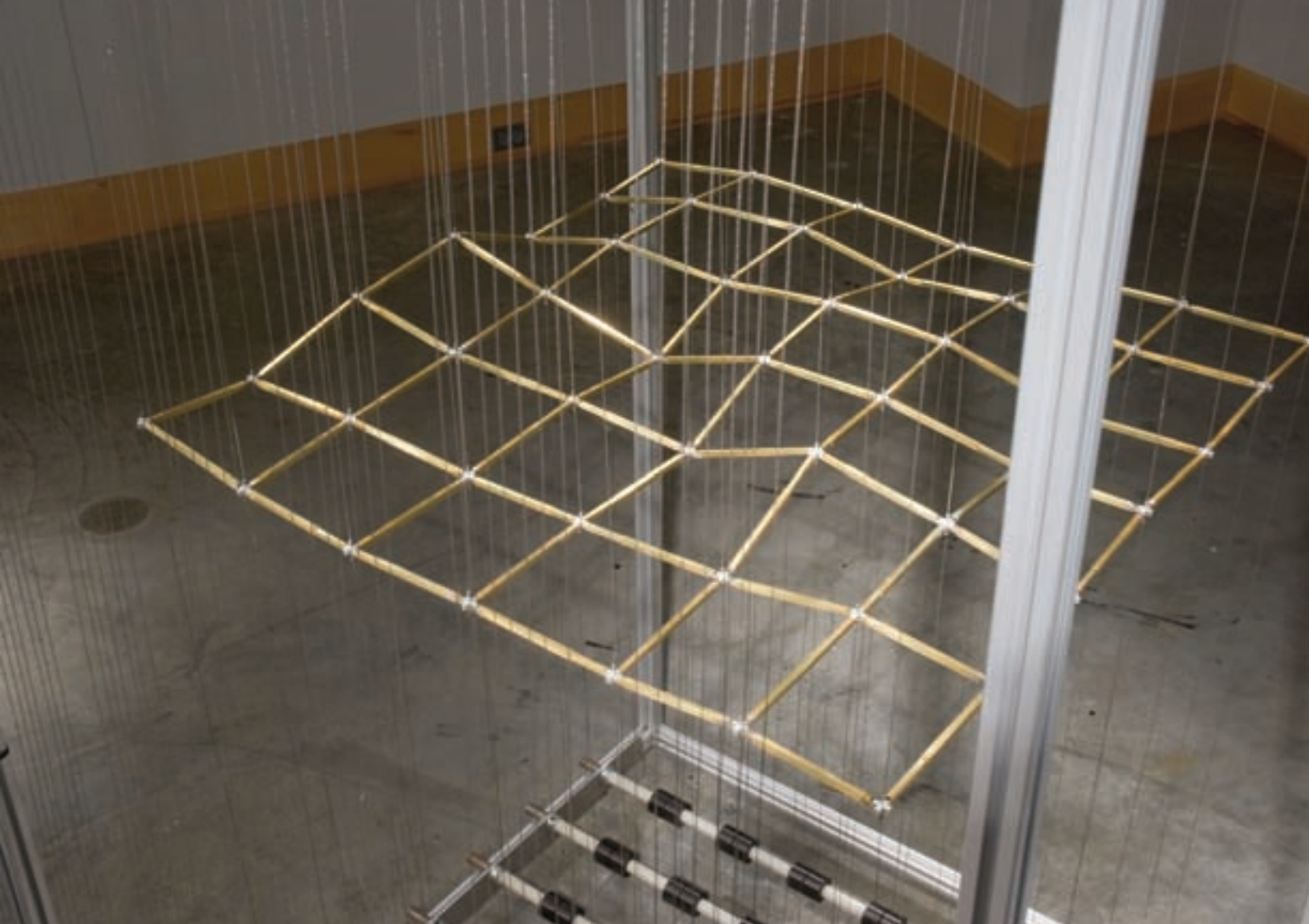


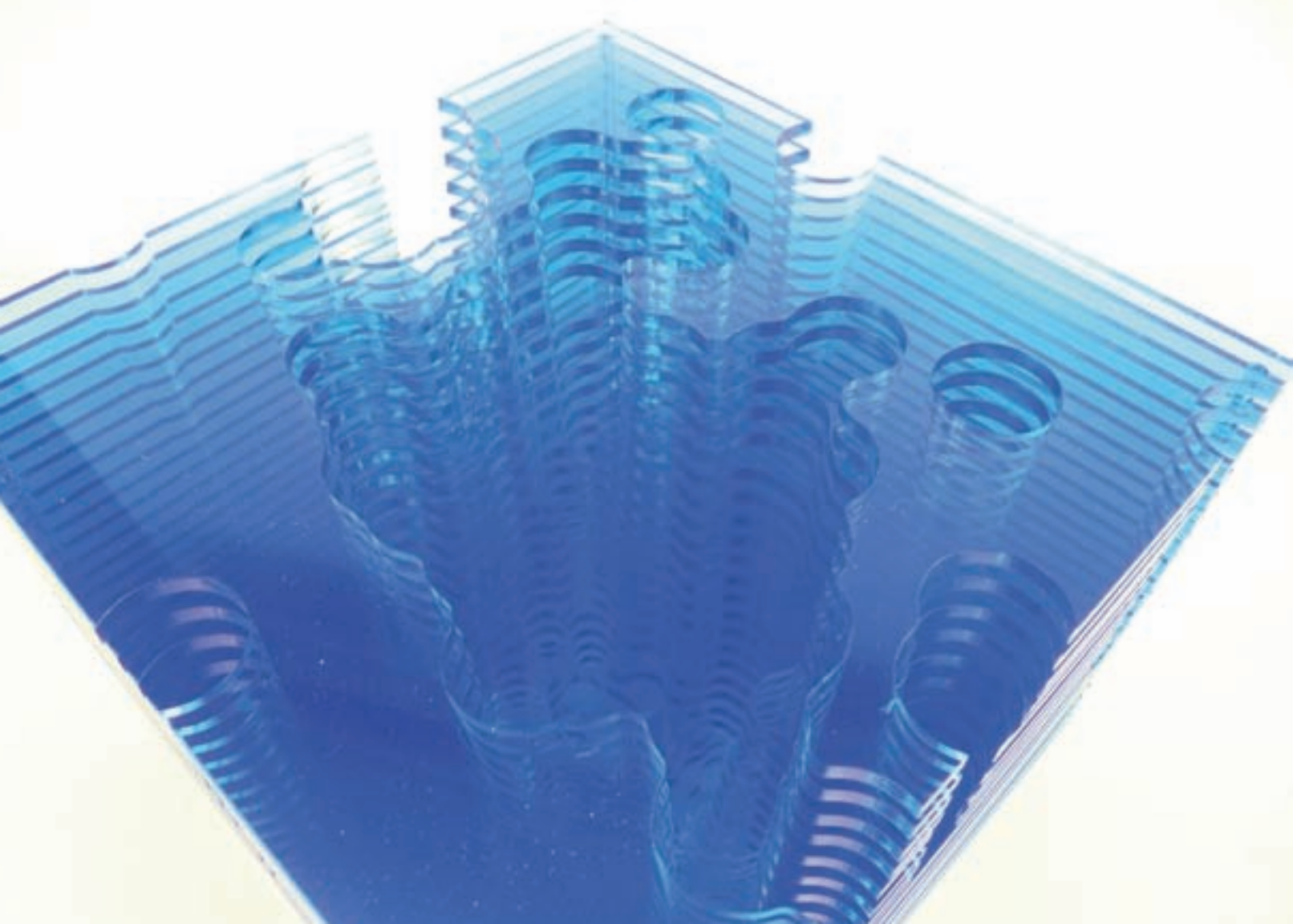


This mechanism recreates the topography I experienced traveling by bicycle. In this version of the piece a landscape is rotated centered on Chamonix France. A stack of eccentric cams rotates moving levers that in turn move the intersections of telescoping brass rods to create the landscape. Only parts of the terrain I experienced first hand are used in creating the topography. In this instance information from bicycle tours in 2000, 2003 and other travel in 2001 generate the terrain data.









Mining (Champaign 2008)

acrylic, 9" x 9" x 9", 2009

In this piece there is one layer of plastic for each of the first 21 weeks I lived in Urbana, Illinois; the first week is at the bottom and then successive weeks are added on top. As I record my hourly position in a new place in the area a circle at that location is cut in the acrylic. All the previous locations are depicted in each successive layer and as the circles overlap a greater void is formed.



Latitude and Longitude Project (N. America 1996-2009 Perspective)

digital print, 61" x 44", 2009



"Life Location" (opposite) is an on-going project mapping locations in time and space of myself and my family since each person's birth with an increasingly precise resolution. Time is expressed vertically while latitude and longitude are illustrated horizontally. The lines start at the bottom with the birth of my father in 1937. Moving up the drawing lines are added as family members are born.

Life Location Project (1937-2008)

digital print, 85" x 24", 2009



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 Studios 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

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.

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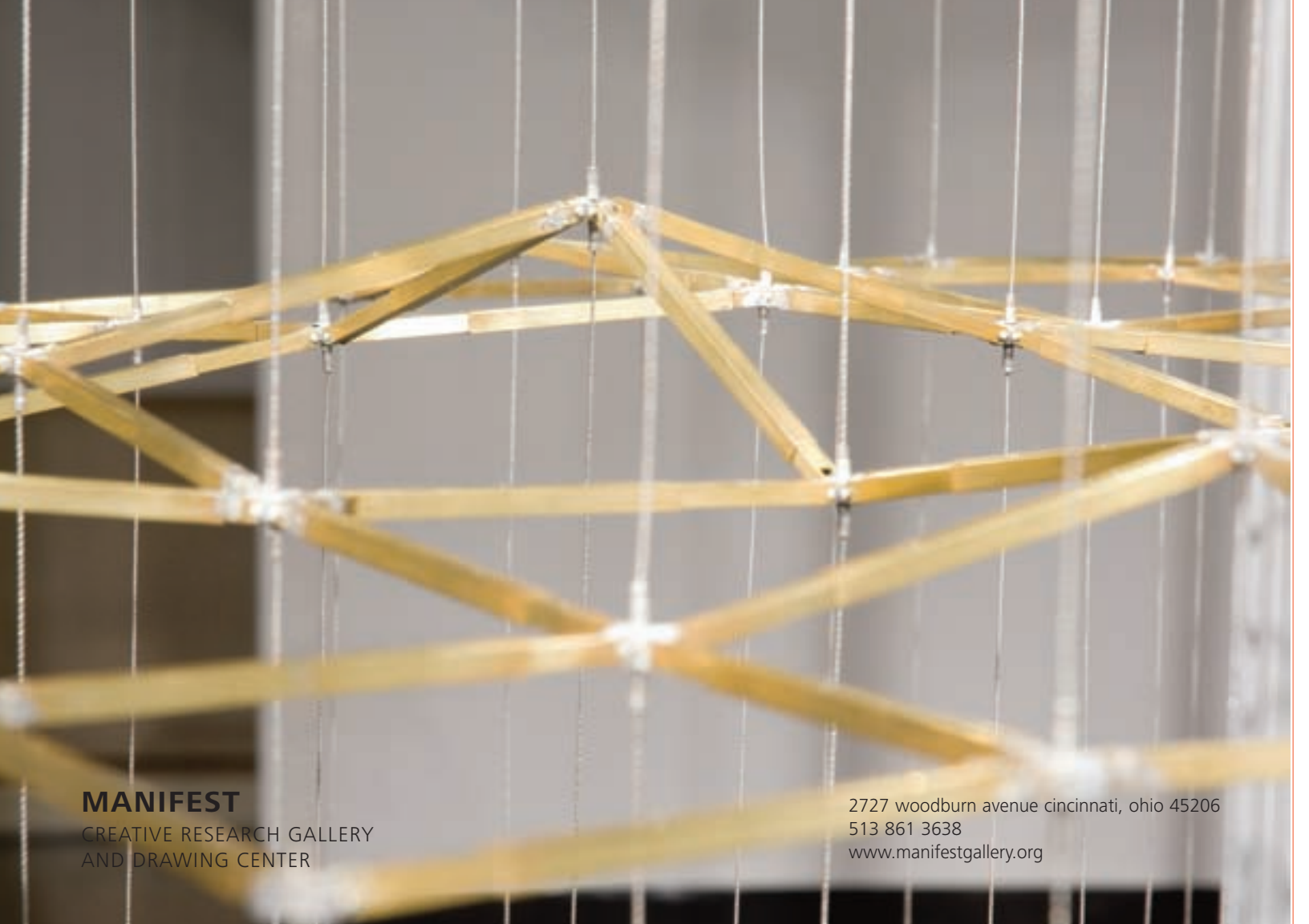
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AND DRAWING CENTER

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