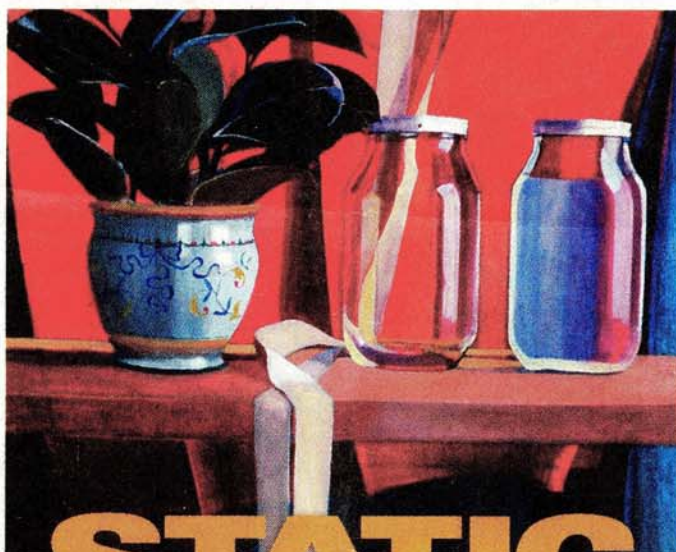


**Clockwise from top:**  
*Ribbon Series #3*, Phyllis Floyd, 2000, oil on linen.  
*Heat*, Lucy Barber, 2000, oil on muslin on panel.  
*Four Cupcakes*, Wayne Thiebaud, 1971, oil on paper mounted on canvas.  
*Matchbook #2*, Suzanne Biggins, 2000, oil on canvas.  
*Slab Garden*, Bevin Engman, 2000, oil on wood panel.  
*Still-Life w/ Self Portrait*, Richard La Presti, 1998, oil on board.  
*Chair from Forest Hill Road*, Catherine Drabkin, 1999, oil on canvas.



## STATIC electricity

### Still lifes at Wright State

- **What:** A two-pronged exhibition that focuses on the still-life genre, featuring "Serial Thinking," a display of more than 50 paintings by 21 contemporary American artists and "The Still Life Project," where visitors are invited to create and display their own artworks inspired by temporarily installed still-life arrangements.
- **When:** Through May 6, with an opening reception from 4 to 5:30 p.m. today. Regular hours will be from 10 a.m. to 4 p.m. Tuesdays through Fridays and noon to 5 p.m. Saturdays and Sundays.
- **Where:** Wright State University Art Galleries in the Creative Arts Center on the WSU campus, 3640 Colonel Glenn Highway, Fairborn.
- **Admission:** Free.
- **For more information:** Call 775-2978 or visit online at [www.wright.edu/artgalleries](http://www.wright.edu/artgalleries).



## Plenty of energy at Wright State still-life exhibition

By CAROL SIMMONS  
*Dayton Daily News*

**FAIRBORN** — There's a lot of activity in an art gallery in the days before a new exhibition opens — walls are prepared, often painted, sometimes built; artworks are arranged, mounted, labeled; lighting is set.

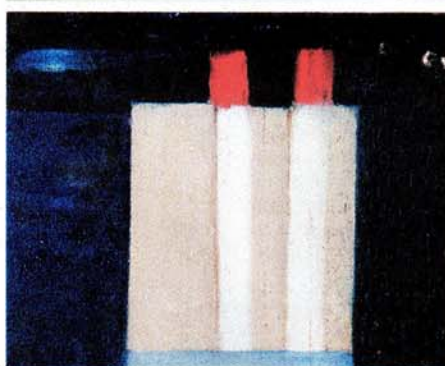
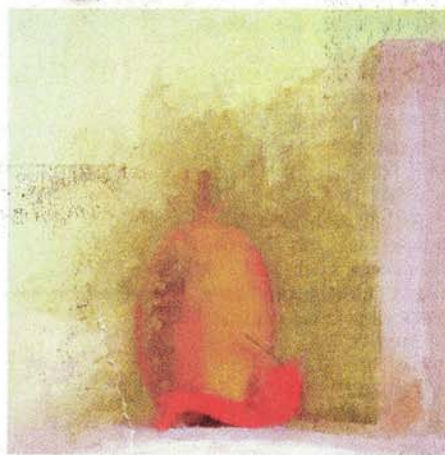
But that's nothing compared to the energy that's been expended in preparation for the show that opens today in the Wright State University Art Galleries.

Which has a certain irony in that the focus of the exhibition is on still-life painting and drawing.

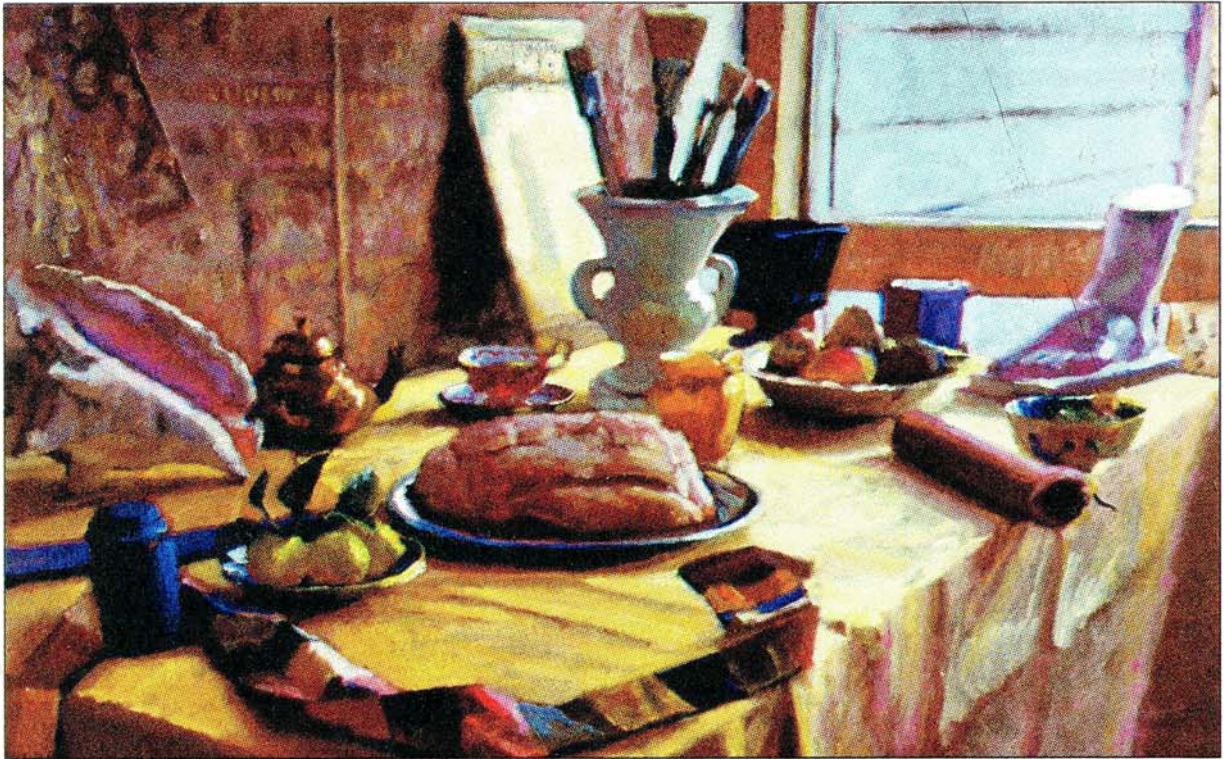
Two-pronged in its approach, the new show features a section devoted to a collection of more than 50 still-life paintings by an association of contemporary American artists, as well as a hands-on area in which visitors are invited to create — and even display — their own artworks inspired by a series of still-life arrangements that have been installed by a half-dozen Miami Valley artists.

Some of the local artists — mostly current and retired faculty members at Wright State — weren't even done with their set-ups last week when student artists began moving easels into the galleries, itching to get to work.

The show organizers hope it signals just the beginning of weeks of creative activity.



Please see WSU/12C



**WILLIAM BARNES' 'Evening - Side View'** is part of a still life exhibit at Wright State University.

## WSU: Exhibit focuses on still-life genre,

Continued from Page 1C

"This is what we do," said art department chair Linda Caron, surveying the works in progress in the studio-like space attached to a more traditionally arranged gallery filled with paintings by some of America's most accomplished contemporary artists. The educational value is two-fold, practical and academic.

But while Wright State students will certainly benefit from the experience, it's also intended for the whole community.

Visitors may simply admire the installation-like creations — and the diversity of artistic expression — produced in set-ups by locally based artists Glen Cebulash, Willis "Bing" Davis, Daniel Hignite, Terry Hitt, Kimmerly Kiser and Ernest Koerlin. But organizers, including faculty member Penny Park and gallery coordinator Barbara Siwecki, hope people feel inspired to respond artistically as well.

The resulting new works will be hung on the gallery walls, thus creating an evolving visual experience that will grow over the course of the show.

And while all this activity is going on in the gallery's back

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**The 21 participating artists come to the genre from a variety of backgrounds and artistic worldviews, and their approaches to painting embody many of the continuing concerns of art history.**

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spaces, the front room will offer a more classic viewing experience. The works on display are presented by an association of contemporary artists who collectively call themselves by the name of Zeuxis, for the ancient Greek still-life painter praised in Pliny's *Natural History*. The group's mission "is to take the measure of still life painting today," according to a Zeuxis catalog statement.

The 21 participating artists — notably including Wayne Thiebaud, Eve Mansdorf, Paul Resika, Wilbur Niewald and

William Barnes — come to the genre from a variety of backgrounds and artistic worldviews, and their approaches to painting embody many of the continuing concerns of art history.

The effect of the works en masse is to prove the sustained vibrancy and vitality of the still-life genre, which has suffered at times in critical estimations as a lesser, or sub-genre.

In a recent interview with National Public Radio's Susan Stanberg, Thiebaud — arguably the reigning elder statesman of American art — spoke about the act of painting as the creation of a world. It may be inspired by life — directly observed, remembered or felt — or imagined, but it must make sense in and of itself, compete and whole.

The still life exhibition at Wright State — which includes Thiebaud's oil-on-paper *Four Cupcakes*, from 1971 — shows that the genre remains a forceful artistic expression, because it fully embraces the concept of world making in ways that are seemingly simple and straightforward, yet capable of transcending the objects at hand.

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