

# JON MANTEAU

## SELECTED SOLO EXHIBITIONS

- 2007 Gallery Siano  
History of the Mark  
Philadelphia, PA
- 2005 Gallery Siano  
Of Print and Paint  
Philadelphia, PA
- 2005 Big Idea  
Jim Thorpe, PA
- 2004 J. Martin Gallery  
Like Mudbugs on a Griddle  
Indianapolis, IN
- 2002 J. Martin Gallery  
Half Empty, Half Full  
Indianapolis, IN
- 2001 Efroymson Martin Gallery  
Birds and Architecture  
Indianapolis, IN

## SELECTED GROUP EXHIBITIONS

- 2010 The Painting Center  
Philadelphia Painters  
Group Show  
New York, NY
- 2010 LGTripp Gallery  
Premiere Exhibition  
Group Show  
Philadelphia, PA
- 2009 UD @ Crane  
Lines, University of Delaware Alumni  
Group Show  
Philadelphia, PA
- 2009 Bridgette Mayer Gallery  
Back on My Feet / Benefit  
Group Show  
Philadelphia, PA
- 2009 Sage Projects / Tenuous Magic Parts  
Curator / Six Artist Show  
Philadelphia, PA
- 2009 Sage Projects / Colorevolution  
Group Show  
Philadelphia, PA
- 2009 Sage Projects / Purpose / Repurpose  
Five Artist Show  
Philadelphia, PA
- 2007 The Pearl Gallery / Three-Artist Show  
Stone Ridge, NY
- 2007 Gallery Siano / Group Show  
Philadelphia, PA
- 2007 Tyler Gallery / Two-Artist Show  
*Four Blocks Apart*  
Elkins Park, PA
- 2006 Carbon County Cultural Project  
8 - One-Artist Shows  
Jim Thorpe, PA
- 2006 Seraphin Gallery / Three-Artist Show  
Philadelphia, PA
- 2005 The Fleisher Challenge Exhibition Series  
Three-Artist Show  
Philadelphia, PA
- 2005 The Pearl Gallery / Group Show  
Stone Ridge, NY
- 2004 ADM Gallery  
*North of the Border* / Group Show  
Philadelphia, PA
- 2003 The Pennsylvania Academy  
of the Fine Arts  
Alumni Show  
Philadelphia, PA
- 2003 The Painted Bride Art Center  
Group Show  
Philadelphia, PA
- 2003 Parallels Gallery  
Group Show  
Philadelphia, PA
- 1999 Trias Gallery  
Selected Artists  
Toronto, Ontario
- 1999 80 Washington Square East Galleries  
22nd Annual Small Works  
Juror: Ronald Feldman,  
New York, NY
- 1996 University of Delaware  
Faculty Show  
Delaware Technical College  
Georgetown, DE
- 1996 University of Delaware  
MFA Thesis Show  
Old College Gallery  
Newark, DE
- 1996 Delaware Center for Contemporary Art  
Group Show  
Wilmington, DE
- 1995 University Of Delaware  
Group Show  
Newark, DE
- 1994 Gallery Oscar  
Bakers Dozen  
Toronto, Ontario
- 1994 Pentimenti Gallery  
Two-Artist Show  
Philadelphia, PA
- 1991 Fan Gallery  
Group Show  
Philadelphia, PA
- 1990 Coalition for the Arts  
Group Show  
Brooklyn, NY
- 1989 Coalition for the Arts  
Group Show  
Brooklyn, NY
- 1987 Philadelphia Print Club  
Group Show  
Philadelphia, PA

# JON MANTEAU

## PUBLICATIONS

- 2009 Taiwan News Online  
Associated Press  
March
- 2009 Philebrity / Media, Culture, Music and More  
Philadelphia, PA  
March
- 2007 The Philadelphia Inquirer / Weekend  
Edith Newhall, Philadelphia, PA  
May
- 2007 University City Review / R.B. Strauss  
Philadelphia, PA  
May
- 2007 The Philadelphia Inquirer / Victoria Donohoe  
Philadelphia, PA  
February
- 2007 Roberta Fallon and Libby Rosof's Artblog  
www.fallonandrososof.com (online publication)  
February
- 2006 New American Paintings  
Mid Atlantic Artists  
Volume 63
- 2006 The Philadelphia Inquirer / Edith Newhall  
Philadelphia, PA  
April
- 2005 ROMANBLOG  
www.vincentromaniello.com/vlog.html  
(online publication)  
December
- 2005 The Philadelphia Inquirer / Edward J. Sozanski  
Philadelphia, PA  
November
- 2005 Roberta Fallon and Libby Rosof's Artblog  
www.fallonandrososof.com (online publication)  
October
- 2005 The Weekly Press / Philadelphia, PA  
February
- 2004 Nuvo Weekly / Indianapolis, IN / May
- 2001 Nuvo Weekly / Indianapolis, IN / January
- 2000 New American Paintings  
Mid Atlantic Artists  
April / May Edition
- 2000 CityPaper / Philadelphia, PA / May
- 1996 The News Journal / Wilmington, DE  
May

## COMMISSIONS

- 2000 Bjornson Design Associates Inc.  
Philadelphia, PA  
Jon Bjornson / Owner

## MISCELLANEOUS

- 2006 Current TV Bumper / Woodshop Films  
Philadelphia, PA
- 2005 Three Part Interview / ROMANBLOG  
Philadelphia, PA
- 2003 Philadelphia Open Studio Tour  
Philadelphia, PA

## COLLECTIONS

- Adam Wolski  
Philadelphia, PA
- Chrissy Glenn  
Stone Ridge, NY
- Barbara Harberger  
Philadelphia, PA
- Colin and Chris Dougherty  
Charlottesville, VA
- Browning Investments and Construction  
Indianapolis, IN
- Indiana Bar Association  
Indianapolis, IN
- David Yanoff / Attorney  
Philadelphia, PA
- Aron Goldschneider / Attorney  
Philadelphia, PA
- John Bailey / Executive President  
Famous Players, Toronto, Ontario and New York, NY
- Arthur Barron / Chairman (retired)  
Time Warner Enterprises, New York, NY
- Kenneth Powell / Owner (former)  
Imageways Film and Video, New York, NY
- Jerry Alten / Art Director (retired)  
TV Guide, Narberth, PA
- David Segal / Attorney  
Philadelphia, PA
- Bruce Schimmel / Founder  
Philadelphia City Paper, Philadelphia, PA

## AWARDS

- 1996 University of Delaware  
A. Gray Magness Scholarship  
*(Tuition Scholarship)*
- 1995 University of Delaware  
Graduate Teaching, Assistantship  
Master of Fine Arts *(Tuition Scholarship)*
- 1994 University of Delaware  
Graduate Teaching, Assistantship  
Master of Fine Arts *(Tuition Scholarship)*
- 1986 Yale School of Art and Music  
Ellen Battell Stoeckel Summer Fellowship  
*(One of only 20 students chosen  
from the U.S. and Canada)*
- 1986 William Emlen Cresson Memorial Traveling  
Scholarship *(Most prestigious award given  
by the Pennsylvania Academy of Fine Arts)*
- 1986 Alexander Prize  
Pennsylvania Academy of Fine Arts  
*(For unusual promise)*
- 1985 Studio Competition  
Pennsylvania Academy of Fine Arts  
*(1st overall)*
- 1985 Edna Pennypacker Stauffer Memorial Award  
Pennsylvania Academy of Fine Arts  
*(Recognition of Excellence)*

# JON MANTEAU

## EDUCATION

1994 - 1996

**University of Delaware**  
Newark, DE

### Master of Fine Arts

Major course of study – Painting  
Minor course of study – Printmaking

**Studied with:** Robert Straight  
Stephen Tanis  
Larry Holmes  
Hilton Brown  
Rosemary Hooper-Lane

1983 - 1987

**Pennsylvania Academy of the Fine Arts**  
Philadelphia, PA

### Four Year Certificate

Major course of study – Painting  
Minor course of study – Printmaking

**Studied with:** Moe Brooker  
James Lueders  
Eo Omwake  
Dan Miller  
Bruce Samuelson  
Jody Pinto  
Henry Pearson  
Will Barnett  
Sidney Goodman

1981-1983

**Parsons School of Design**  
(*New School For Social Research*)  
New York, NY

Major course of study – Painting

**Studied with:** Sean Scully  
Stuart Diamond  
Don Cole  
Bert Parker

## TEACHING

2010

Instructor  
Penn State University / Brandywine  
University Park, PA

### Introduction to Painting (3 credits)

2000 - Present

Assistant Professor  
Temple University  
Philadelphia, PA

### 2D Design (60 credits)

### Drawing I (60 credits)

### Aqueous Media / Color Design (6 credits)

### Painting I (3 credits)

### Independent Study (54 credits)

### Drawing I & II (15 credits)

1997

Instructor  
University of Delaware  
Newark, DE

### Foundation Drawing I (6 credits)

1996

Instructor  
Cornerstone Senior Center  
Newark, DE

### Basic Watercolor

1994-1996

Instructor  
University of Delaware  
Newark, DE

### 2D Design (6 credits)

### Foundation Drawing I (6 credits)

### Foundation Drawing II (3 credits)

### Basic Painting and Drawing (3 credits)

1993

Instructor  
Marian Anderson Recreation Center  
Philadelphia, PA

### Basic Painting & Drawing

(Ages 7-12)

## APPRENTICESHIP

1987-1990

Apprenticed to C.J. Farnham  
Master Goldsmith  
Philadelphia, PA

**ARTIST STATEMENT**

If I were to define my work in an art historical context, I would describe it as Post-Painterly Abstraction or Post-Neo-Abstraction. However, what's in a name? When it comes right down to it, I'm a painter. If I were asked to reduce all of my thoughts about my painting to one underlying axiom or mantra, it would be that paint has the potential to speak powerfully unto itself.

What makes any work of art "Post" is the context of the work. One could argue that work produced during a specific time period reflects the age in which it was created. My work is made with industrial materials, perfected and proliferated, post-World War II. Latex paints specifically, which are almost entirely synthetic. (The first all acrylic latex was introduced commercially in 1953, Rhoplex AC-33 in the USA). The very nature of contemporary acrylic/latex colors, as we know them, came into existence during the last 25 years or so. The technology has improved exponentially. If one had any doubts about this, take a stroll down to any local mega-hardware supplier and the sheer volume of latex colors is staggering. In 2009, there are hundreds of color choices available. The materials alone are "Post". In Jackson Pollock's age, he would have been lucky to have 25-30 colors with which to paint. Is this a reflection of an empire's industrial might, after its Post-World War II peak. Or is it about excess and decline? I'd argue both.

My work is far more than an extension or continuation of Abstract Expressionism. I literally stretch latex, rubber if you would, across the surface of my support structure, akin to putting on a pair of rubber gloves or a condom. What is the purpose of a protective layer? The answer, quite simply is to keep things out or to contain, disease, contagions, fluid, etc. We live in a culture of fear, real or imagined. Fear of what, one might ask, unwanted pregnancy, contracting disease, and in a worst-case scenario, death as a result of lack of proper precaution? (The definition of "precaution" is 1- an action taken to protect against possible harm or trouble, or to limit the damage if something goes wrong 2- the foresight to protect against possible harm or trouble). Precaution is necessary, in most cases, but the implication at its core is still fear. I'm not arguing against science and knowledge, just postulating. If we are truly in an age of excess and decline, aren't we all complicit, in one-way or another?

My paintings are designed to push and pull, about fear and fearlessness, to allow the viewer into my world, or not.. Art must, by its very nature, take chances and push the limits of what is known. Science and art are not all that far removed from one another. There are theories, preconceived notions and truths, which may stand forever. However, new ideas and concepts come along every day. Some of these new ideas, blow apart, previous notions of truth. An example of which would be -"man was not meant to fly". This was a commonly held idea in the past, one that we know to be false. In effect, the truth from one era is altered by the reality of another. Everything that we believe to be fact could be fiction. All things that we believe to be true are based upon construct and context.

My work pushes the limits of what it means to paint. The focus, or "ism", at first glance might seem to be narrow, but upon closer inspection, nothing could be further from the truth or what meets the eye.