

MANIFEST v44



TEMPO | 6th Annual **RITES OF PASSAGE**

MANIFEST

CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 44

T E M P O

6th Annual

RISES OF PASSAGE

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

MANIFEST VOLUME FORTY-FOUR

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Manifest Creative Research Gallery and Drawing Center

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First Printing - April 2010

Designed by Jason Franz

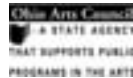
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TEMPO works about time

April 16 - May 14, 2010

Sarah Bliss

Carol Boram-Hays

Mike Celona

Jessi Cerutti

Mike Crane

Bill Domonkos

Ivan Fortushniak

Ghosh

Leanne Hemingway

Lance Hunter

Jonas Kulikauskas (with Matas Gediminas Kulikauskas)

Lawrence McGarvey

Armin Mersmann

Greg Sand

Filippo Tagliati

Lynn Tomaszewski

Duat Vu

Art Werger

Ye Mimi



Curated by Jason Franz

LIGHT, WATER, STRING

Because we're born within the context of time, like fish in water, we forget that it too is a medium. It is a part of all we do. When we're young, time seems to pass very slowly. As we age it seems to move more swiftly. This suggests that time itself may be variable, and not just our perceptions of it. If this is the case, what a marvelously complex landscape life becomes - with each person representing a potentially different current in the river of time.

All forms of art are affected by time. Some artists embrace this fact, and it becomes the content and subject of their work. Regardless of whether it be through overtly "time-based media" (works that, by design, change over time) or by way of subtle references in works made by more traditional means, TEMPO is an exhibit that sets out to feature art that addresses time in some way, and to give visitors to the gallery an opportunity to slow down, consider, and appreciate the time they spend.

When the jury and curatorial process was done, we had uncovered three dominant themes in the body of work selected, each of which hinges on an archetypal symbol representing time. Nearly every work here uses one of these three symbols in its exploration of time. Light, Water, and String each provide a different lens through which to represent and consider the temporal subject.

Whether we follow a twisted, arcing, or taught path that is a single shimmering line, or ride a current that swirls us through life, it is likely we will each reach the same conclusion in the end, that there *is* no end and that time is just a trick of the light.

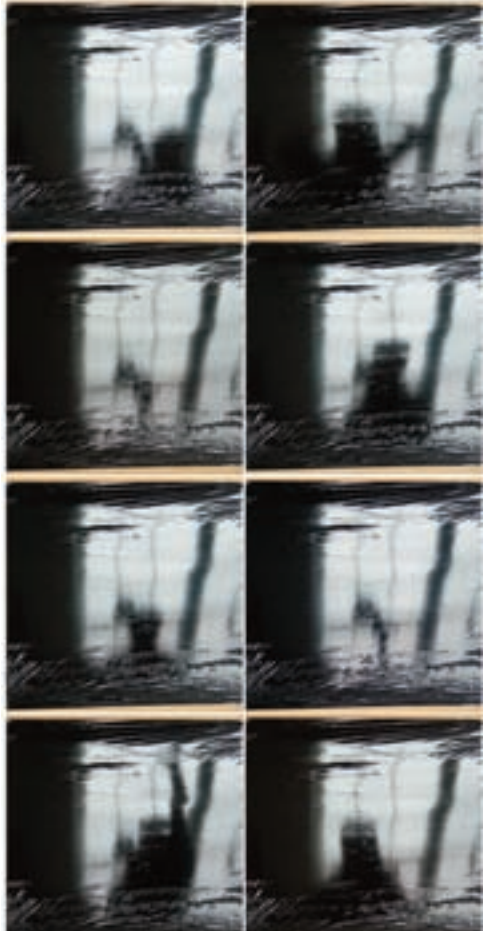
For this exhibit 236 artists from 41 states and 12 countries submitted 450 works for consideration. Twenty-one works by 19 artists were selected for presentation in the gallery and catalog.

Sarah Bliss

Montague, Massachusetts

Time/Light (AA5)

archival inkjet print, 24.75" x 12.25", 2009



Carol Boram-Hays
Columbus, Ohio

Vena Cava
cast concrete, reclaimed materials and
pigment, 78" x 48" x 60", 2009



Mike Celona
Rochester, New York

Drive
video, 16:9 anamorphic, 2009



Jessi Cerutti
Saint Louis, Missouri

Straightening a String
intaglio on handmade paper,
25" x 32" x 7.5", 2009



Mike Crane
Lexington, Kentucky

New Company Reconnoiter
video, two-screen projection (dimensions variable), 2008



Bill Domonkos
Oakland, California

Wormhole
dvd/film, 2008



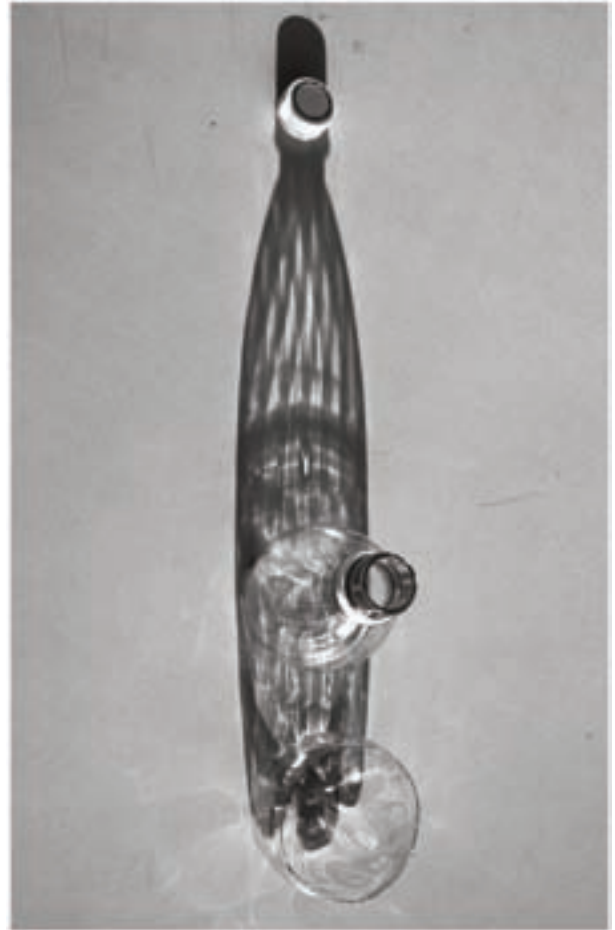
Ivan Fortushniak
Indiana, Pennsylvania

Lone Ranger is a Dead Ranger
oil/collage, 14" x 17", 2008



Ghosh
Athens, Ohio

Work in process # 1
light-jet print, 30" x 17", 2009



Leanne Hemingway
Iowa City, Iowa

Alchemy
video, 6 minute loop, 2009



Lance Hunter
Tahlequah, Oklahoma

Atropos
oil on canvas, 31" x 39", 2008



Jonas Kulikauskas

(with Matas Gediminas Kulikauskas)

Los Angeles, California

Paper Plane No. 1A

1 plate etching, 11" x 8.5", 2010



Panel 133

acrylic on plexi & canvas, 12" x 14.5", 2010



Panel 134

acrylic on plexi & canvas, 23" x 15", 2010



Lawrence McGarvey
Westport, Connecticut

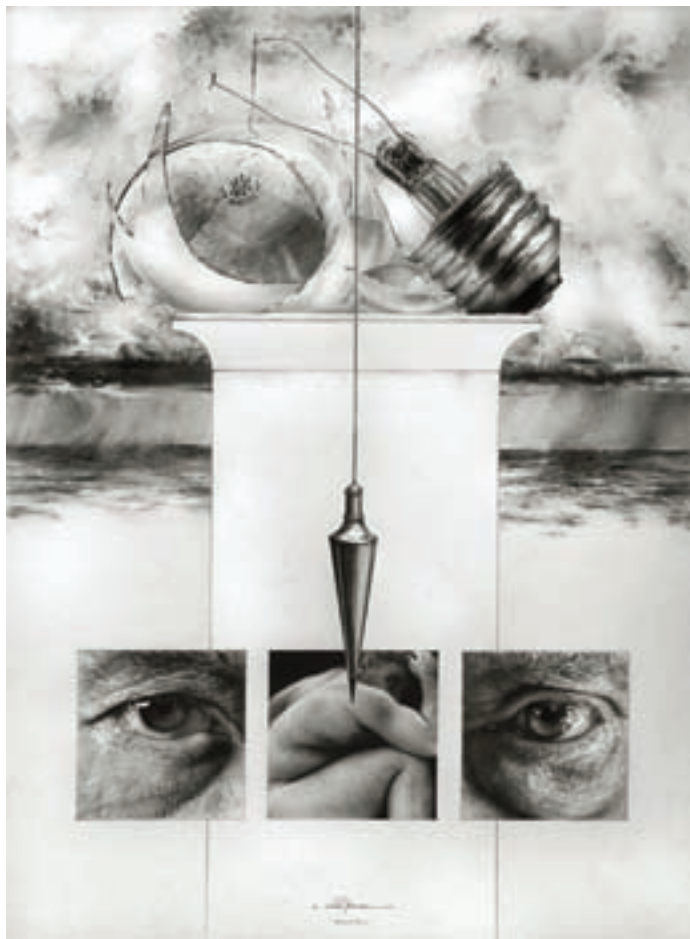
Panel 132

acrylic on plexi & canvas, 14.5" x 14", 2010



Armin Mersmann
Midland, Michigan

Monolithic
graphite on paper, 39" x 29", 2008



Greg Sand
Clarksville, Indiana

Photo Booth
digital photography, 8" x 1.6", 2008



Filippo Tagliati
Grand Rapids, Michigan

The River Project
hd video, single channel, 1080p, 2009



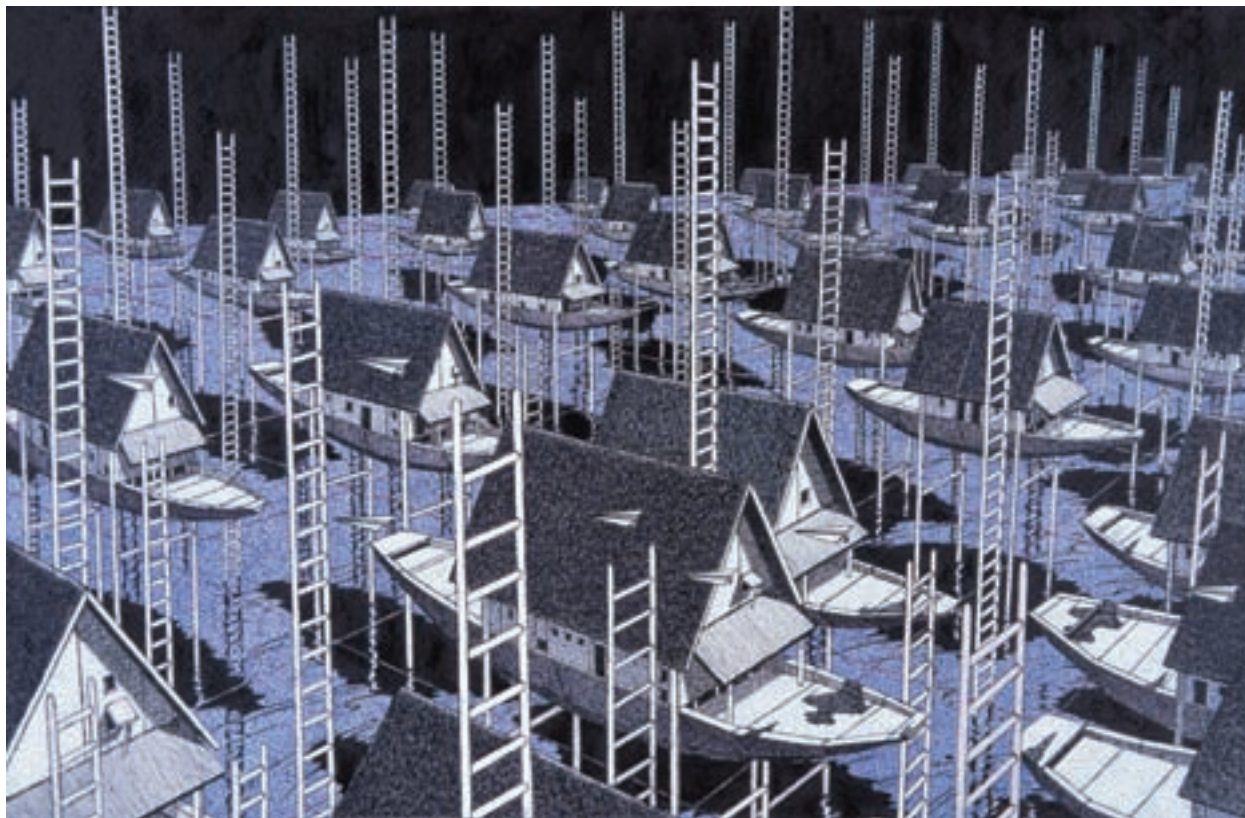
Lynn Tomaszewski
Shorewood, Wisconsin

Tracepg2
ink on paper, 14" x 16", 2007



Duat Vu
Springfield, Missouri

Immigrants: Limbo Land
ink on paper, 12" x 18", 2007



Art Werger
Athens, Ohio

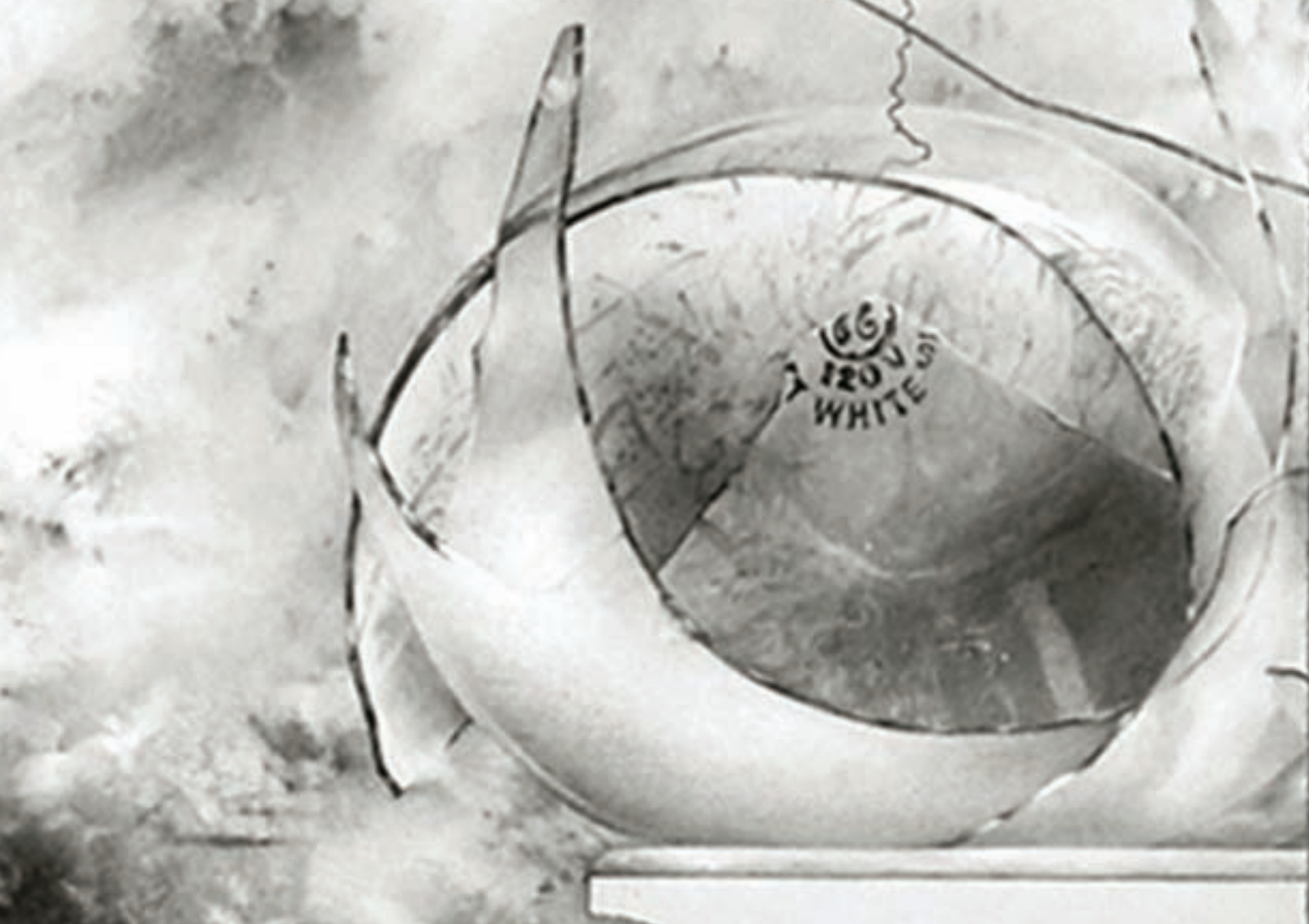
Continuum
mezzotint, 26" x 26", 2001



Ye Mimi
Forest Hills, New York

They Are There But I Am Not
16mm transfer to video, 2009







6th Annual

RITES OF PASSAGE

April 16 - May 14, 2010

Leigh Bornhorst

(Senior, Miami University - Oxford)

Jase Flannery

(2009 Graduate, Ohio State University)

John Grgas

(Junior, University of Cincinnati)

James Linkous

(Senior, Austin Peay State University)

Stacia McKeever

(Senior, Western Illinois University)

Abigail McLaurin

(2009 Graduate, Coker College - South Carolina)

Aidan Schapera

(2009 Graduate, University of Cincinnati)

Emily Schnellbacher

(Senior, Herron School of Art and Design)

Emerging from the Cavernous Expanse

James Elkins ends his book *Why Art Cannot Be Taught* with a story about the first cave explorers to discover the Sarawak Chamber, a Malaysian cave that could hold five football fields – the largest single subterranean chamber in the world. He tells of how these spelunkers, after traveling along an underground stream, found the walls around them opening wide to the left, right and overhead. So expansive was the space before them that their headlamps could not detect the ceiling or the walls across. Scaling around the perimeter to the right, they inched their way through the blackness, now and then discovering house-sized boulders that had fallen from above. At one point a member of the team began to panic, but eventually they all made it out. Pictures taken on future expeditions reveal the cave explorer's lights "like little fireflies against a measureless darkness."¹

¹ James Elkins, *Why Art Cannot Be Taught*, University of Illinois Press, 2001, pp.190-191

² David Bayles and Ted Orland, *Art and Fear: Observations On the Perils (and Rewards) of Artmaking*, The Image Continuum Press, 1993, p.85

For Elkins, this is an accurate metaphor of university art education. For him, the process of learning art is like staggering through an immense darkness, blindly finding our way with lights that barely illuminate the cavernous expanse. He articulates a kind of futility in trying to “learn” art. Were we able to fully illuminate the cavern, we would dispel its sublime mystery, just as surely as if fluorescent lights and tourist ramps were installed in the cavern in Sarawak.

While his assessment is a pessimistic conclusion about the effectiveness of art instruction – it is a supremely positive conclusion about art itself. With art, there is always more to explore, more to take in, more to discover. This calls to mind a quote by David Bayles and Ted Orland in their book, *Art and Fear*: “The chances are (statistically speaking) that if you’re an artist, you’re also a student.”²

While this says something sobering about the attrition rate of post-education art-making, it also says something about art’s vitality as linked closely to intensive learning. To be an artist IS to also be a student, regardless of whether one is currently enrolled in a university program. The cave is never fully discovered, is it? In this sense,

are not ALL art exhibitions student exhibitions? Are they not the culmination of explorers re-emerging from the dark mystery, blinking back the sunlight and evidencing their subterranean findings?

Manifest’s annual Rites of Passage exhibition now has six notches in its belt. Each year we are given the chance to celebrate these newest explorers, showcasing their findings. While Rites is limited to only those soon-to-be or recently graduating from a bachelor’s program, it consistently challenges the beleaguered reputation of a student exhibition. Each year Rites artists evidence the serious rigor and sophisticated work that can come from the cavernous exploration of an undergraduate art program. These are artists who have risen above the rest and found a voice worth listening to. After reviewing 530 works by 90 artists representing 51 different schools across the country, Manifest is proud to showcase these 10 works by 8 of today’s most impressive emerging artists. The annual Rites of Passage exhibitions seek not only to discover new vision and sources of quality, but also to encourage the highest degree of professionalism among these artists moving forward. We believe their work deserves to be seen and are proud to stand by them as they emerge from the cavernous expanse and launch into their careers.

Leigh Bornhorst

Senior, Miami University - Oxford

In the Window

oil on canvas, 48" x 48", 2009



Jase Flannery

2009 Graduate, Ohio State University

Recollecting

serigraph on paper, 24.5" x 16", 2009



Untitled 6

silver gelatin print, 11" x 14", 2010



John Grgas
Junior, University of Cincinnati

Untitled 3
silver gelatin print, 11" x 14", 2010



James Linkous

Senior, Austin Peay State University

Self-Portrait

colored pencil, 30" x 11", 2010



Stacia McKeever
Senior, Western Illinois University

Hold Your Tongue
oil on canvas, 12" x 24", 2009



Stuck in OZ

charcoal (compressed, powder, and vine), gesso, watercolor, ink, coca-cola, coffee, tea, acrylic paint, conte, and pastel , 132" x 84", 2009



Abigail McLaurin

2009 Graduate, Coker College - South Carolina

Untitled

pastel, 29" x 42", 2009



Aidan Schapera

2009 Graduate, University of Cincinnati

The String

chalk pastel, 30" x 22", 2009



Emily Schnellbacher

Senior, Herron School of Art and Design

Mino's Bull

oil on canvas, 60" x 42", 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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