MANIFEST
CREATIVE RESEARCH GALLERY
AND DRAWING CENTER

volume 44
TEMPO

6th Annual
RITES OF PASSAGE

MANIFEST is a 501(c)(3) non-profit organization
THANK YOU!
Manifest's 2009-2010 season is supported by funding from:
TEMPO works about time

April 16 - May 14, 2010

Sarah Bliss
Carol Boram-Hays
Mike Celona
Jessi Cerutti
Mike Crane
Bill Domonkos
Ivan Fortushnak
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
**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 archetypical 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
Vena Cava
Carol Boram-Hays
Columbus, Ohio

cast concrete, reclaimed materials and pigment, 78” x 48” x 60”, 2009
Mike Celona
Rochester, New York

**Drive**
video, 16:9 anamorphic, 2009
Straightening a String
intaglio on handmade paper,
25” x 32” x 7.5”, 2009

Jessi Cerutti
Saint Louis, Missouri
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
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.”

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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.”

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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